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The lost art of **NATURE PRINTING**

When is a meadow not a meadow?

Romantic country rose garden

HIGHGROVE

Inside HRH The Prince of Wales's extraordinary garden

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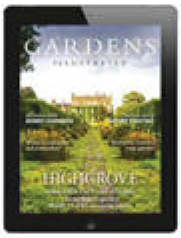
editor's letter

HRH The Prince of Wales is renowned for his love of gardening. This issue I am delighted to feature Highgrove, the Prince's family home in Gloucestershire where the gardens, created over the course of the past 30 years, are testament to his enduring passion. The garden is a charming, innovative, highly personal space and, importantly, is a fine example of organic practices, of which the Prince has long been an advocate. The garden is brimming with outstanding plants, so I am thrilled that the Prince has kindly shared with us 24 of his favourites for summer. A fascination with plants is a common thread through several of our features this month: the city retreat of designer Peter Beardsley is a plant lover's paradise, designed as a 'beautifully orchestrated naturalism'; the garden of Bunny Guinness, a landscape architect and regular on Radio 4's *Gardeners' Question Time*, combines style and productivity; while Anke Kuhbier's romantic cottage garden in Germany showcases wonderfully old-fashioned roses. Sarah Price, perhaps best known for her work on the Olympic Park in east London, has earned a reputation for her painterly planting schemes and original designs. I'm very pleased that Sarah has agreed to write our new Design Ideas series, which begins on page 92; this month looking at how to plant naturalistically. Studying plants is endlessly fascinating, and if you're interested in trying to capture their ephemeral beauty, then turn to page 76 to find out about the remarkable art of nature printing. I hope you enjoy the issue.

Juliet



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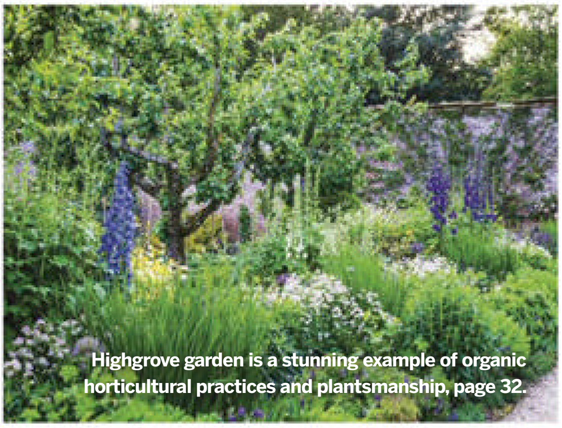
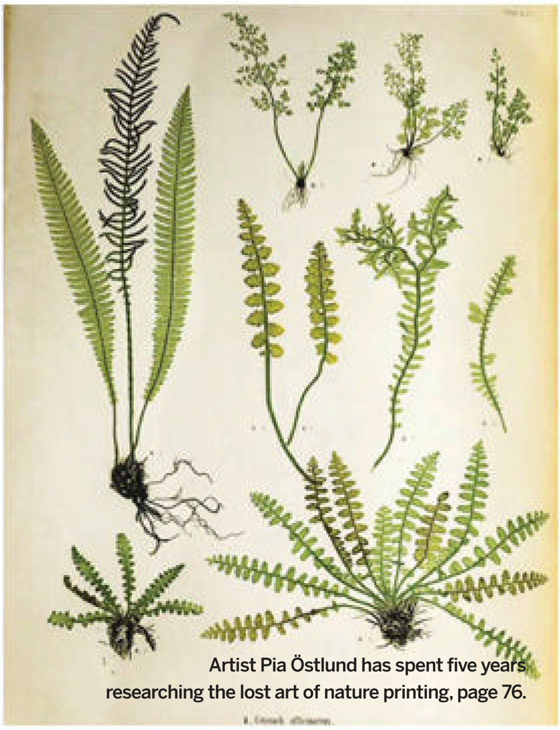


Highgrove garden is a stunning example of organic horticultural practices and plantsmanship, page 32.



Artist Pia Östlund has spent five years researching the lost art of nature printing, page 76.

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JASON INGRAM, ANDREW MONTGOMERY

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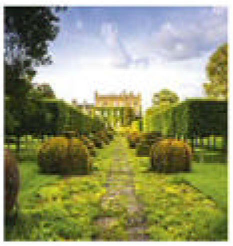

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Highgrove House
Photography by
Jason Ingram

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SABRINA ROTHE, JASON INGRAM

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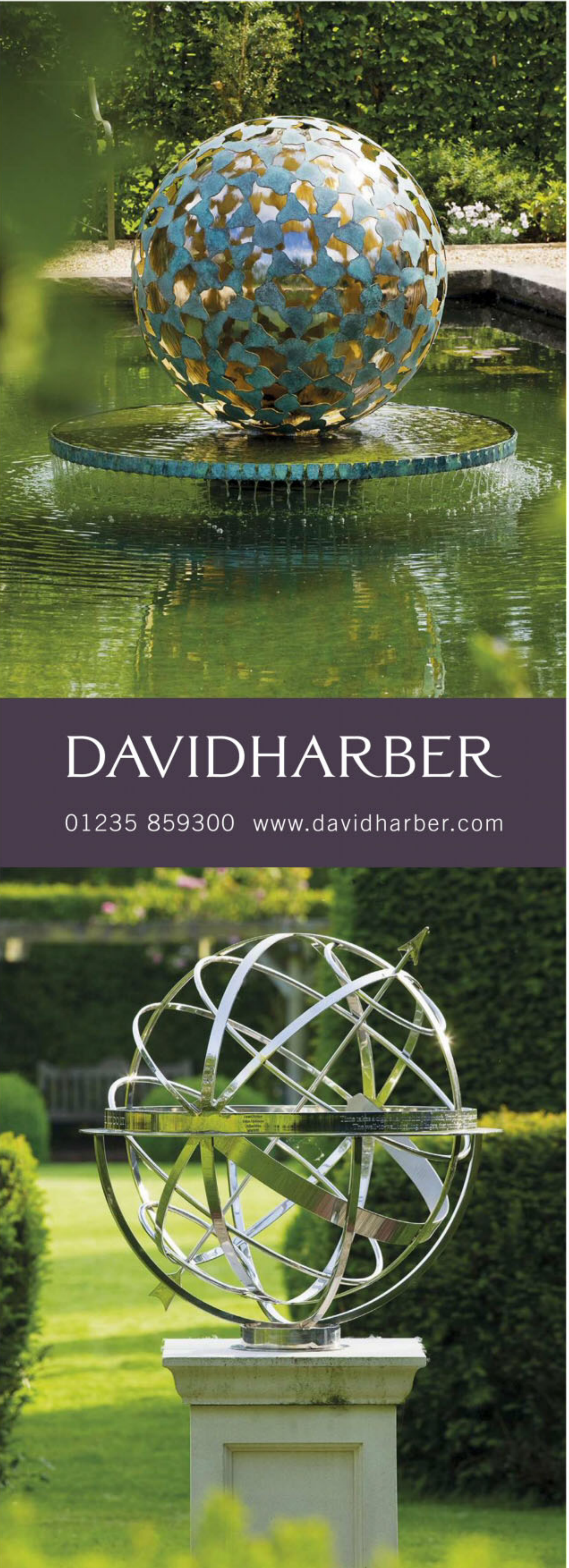
ANDRÉ REUTER, MARIANNE MAJERUS



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EDDIE JAMES

Eddie has been setting our crossword for the past eight years. Now that he's moved from a house with a large garden to a flat, he gets his gardening 'fix' from other people's gardens and setting our fiendishly tricky puzzle, which you'll find on page 108.

"Setting the crossword involves much research: a great excuse to lose myself in the wonderful byways of gardening."

RACHEL WARNE

Rachel is an award-winning photographer and lover of all things green. She is widely published in magazines, has produced four successful books, and several exhibitions. You can see the photographs she took for us of Peter Beardsley's London garden on page 42.

"It was a treat to shoot such a considered and beautifully kept garden, and Peter looked after us as well as he does his garden."

STEVE ALTON

Steve spent 13 years running the UK collecting programme of Kew's Millennium Seed Bank project. He and his wife Karin, a honeybee researcher, now run FlowerScapes, which supplies pollinator-friendly seed mixes. On page 48, he discusses what makes a meadow.

"The word 'meadow' gets used a lot these days, but we need to be clear about exactly what that means."

CAROLINE BECK

Caroline is a garden writer living in the Pennines and is fascinated by people who garden on the edge. She's visited gardens up mountains, in deserts and in war-torn streets, discovering beauty in them all. This month she reviews a book on garden pests for us on page 105.

"Reviewing a book on outwitting garden pests had me laughing as well as blushing about my own irrational hatred of rabbits."

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SYNDICATION & LICENSING

Gardens Illustrated is available for licensing and syndication.

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THIS MAGAZINE IS OWNED AND PUBLISHED BY IMMEDIATE MEDIA COMPANY BRISTOL

Standard subscription rates: UK £58.50 per annum; Eire and Europe £54.10 for 13 issues; rest of the world £64.95 for 13 issues. Distribution Frontline, Peterborough. US distribution Source IPD/Speedimpex. Email intlquery@seymour.co.uk Printed in the UK by William Gibbons Ltd. *Gardens Illustrated* (ISSN 0968-8920) (USPS 015-608) is published 13 times a year (monthly with an Special issue in December) by Immediate Media Company Bristol, 2nd Floor, Tower House, Fairfax St, Bristol BS1 3BN, UK. Distributed in the US by Circulation Specialists, LLC, 2 Corporate Drive, Ste. 945, Shelton, CT 06484. Periodical postage paid at Shelton, CT and additional mailing offices. POSTMASTER: Send address changes to *Gardens Illustrated* , PO Box 37495, Boone, IA 50037-0495.Unsolicited manuscripts, artwork or transparencies are accepted on the understanding that the publishers incur no liability for their storage or return. The contents of this magazine are fully protected by copyright and may not be reproduced without permission. The *Gardens Illustrated* cover is printed on 250gsm Respecta Gloss produced in Belgium by Burgo; the china clay filler is supplied from the UK. The Immediate Media Company Limited is working to ensure that all of its paper is sourced from well-managed forests. This magazine can be recycled for use in newspapers and packaging. Please remove any gifts, samples or wrapping and dispose of it at your local collection point. All prices are correct at time of going to press. © Immediate Media Company Bristol Limited 2015. Member of the Audit Bureau of Circulation. ISSN 0968-8920.

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Monday 20 July 2015

Garden tour at Highgrove

We are delighted to offer readers of *Gardens Illustrated* the chance to attend a special tour of the glorious gardens at Highgrove, the private home of TRH The Prince of Wales and The Duchess of Cornwall

Over 30 years in the making, the garden at Highgrove is one of the most creatively inspired in the world. A series of interlinked areas, each with its own character and purpose, weave around the house, reflecting the gardening ideals and organic principles of HRH The Prince of Wales. You can read more about the gardens in our feature on page 32.

As part of a small group on this special tour you will be able to appreciate the subtle colours and planting of the organic garden in the late afternoon light, accompanied by the sound of bird song in the trees. Following the garden tour you will be served Highgrove Champagne and delicious canapés as the sun sets over these magical gardens. You will also have the opportunity to visit the Highgrove Estate Shop.

Your visit includes:
- Tea, coffee and biscuits on arrival at 5pm.
- A guided tour of the garden lasting approximately two hours.
- Champagne and canapés served on your return from the garden tour.
- 10% discount on any purchases in the Highgrove Estate Shop.
- A Highgrove guide book in a gift box, sent in advance with your ticket.
- A *Gardens Illustrated* goody bag.

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† Lines are open Monday-Friday, 9am-5pm. Calls are charged at local rates from UK landlines. Calls from mobiles may cost considerably more.

Event details

- **Date** Monday 20 July 2015.
- **Venue** Highgrove Garden, Tetbury, Gloucestershire.

PROGRAMME

- **5pm** Arrival, refreshments on the terrace.
- **5.30pm** Tour of the garden.
- **7.30pm** Highgrove Champagne and canapés served, plus the opportunity to browse the Highgrove Estate Shop.
- **9pm** Approximate finish.

TICKETS

- Tickets cost £95 per person. Places are limited so we recommend booking early to avoid disappointment.

All profits from Highgrove Garden Tours, products and events are donated to HRH The Prince of Wales's Charitable Foundation.

Tickets are non-refundable and cannot be exchanged. We reserve the right to change any element of an event due to circumstances beyond its reasonable control. By attending the event you agree to be photographed and waive all rights, including moral rights, in any photography. Full details will be sent with a confirmation letter.

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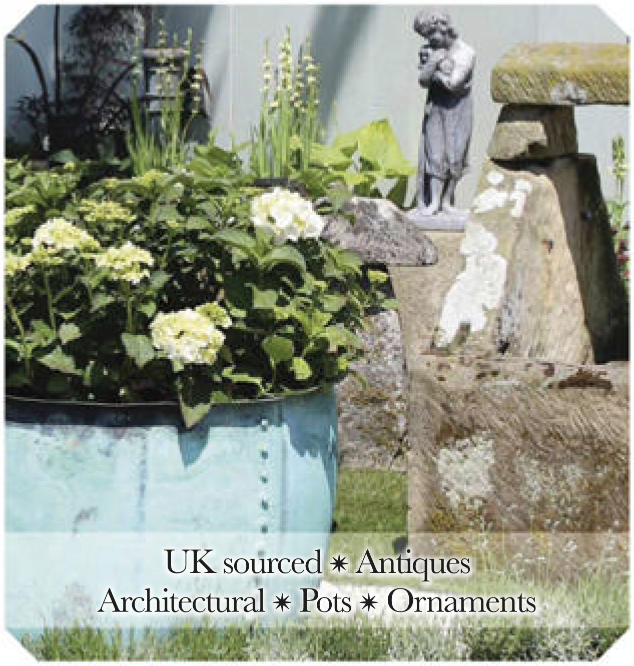

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Dig in

What's happening, where to go, what's in flower and what to buy this month

NEWS COMPILED BY SORREL EVERTON

BUY BRITISH

Blooming marvellous

Traditional cutting garden flowers – be they grown in your garden or bought from a florist – are celebrated in a series of events for British Flowers Week, 15-19 June. Over the week you can take part in a pop-up workshop on choosing and arranging flowers, tour a flower farm and pick up tips on growing your own flowers, or attend the Garden Museum for an evening arranged by New Convent Garden Flower Market with five key florists – Bloomsbury Flowers, Jane Packer Flowers, Jay Archer Floral Design, That Flower Shop and Zita Elze Flowers – who will create displays highlighting British flowers and foliage on 18 June. Find full details of all events at **britishflowersweek.com**

Sweet Williams feature in this display by London-based florist Hybrid for last year's British Flowers Week.

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FESTIVAL FUN

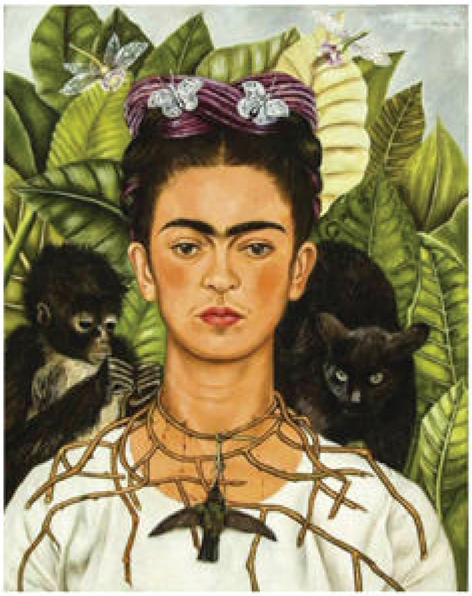
Bring out the bunting

Lots of visitors to the *Gardens Illustrated* Festival in April were struck by the very fetching bunting we used in our marquee. Produced by The Stripes Company, each bunting flag is made of varied, bright deckchair canvas sewn on to striped cord. £22.50 for 5.5m pack. **Tel 01244 336387, thestripescompany.com**

EXHIBITION

Botanical beauty

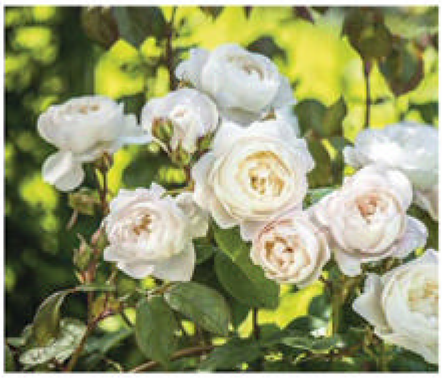
The New York Botanical Garden is hosting a major exhibition of work by the late Mexican artist Frida Kahlo, reflecting her fascination with the botanical world. Visitors can also walk through a recreation of Kahlo's garden and studio, exuberant with flowers and plants native to Mexico. *Frida Kahlo's Garden,* 16 May – 1 November. **nybg.org**



A STITCH IN TIME

Give your enjoyment of gardening an additional dimension with new book *Secret Garden Embroidery.* Stitching expert and What Delilah Did blogger, Sophie Simpson, has created 15 charming needlework projects that depict flowers, butterflies, birds and bees for bookmarks, badges or pincushions. With charts and instructions provided, the projects take you from beginner right through to expert. *Secret Garden Embroidery* (Pavilion, £14.99).

ROSA DESDEMONA (= 'AUSKINDLING') is an eye-catching new hybrid musk rose, launched by David Austin Roses at this year's RHS Chelsea Flower Show. It offers a long flowering season with peachy-pink buds that open to white blooms, lightly tinged in pink at early flowering. The flowers are chalice-shaped with incurved petals that open over time to reveal pretty stamen – and a strong myrrh fragrance. Tel 01902 376300, davidaustinroses.com



RACHEL WHITING, FRIDA KAHLO, *SELF-PORTRAIT WITH THORN NECKLACE AND HUMMINGBIRD,* 1940 HARRY RANSOM CENTER, THE UNIVERSITY OF TEXAS AT AUSTIN
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VEG GROWING

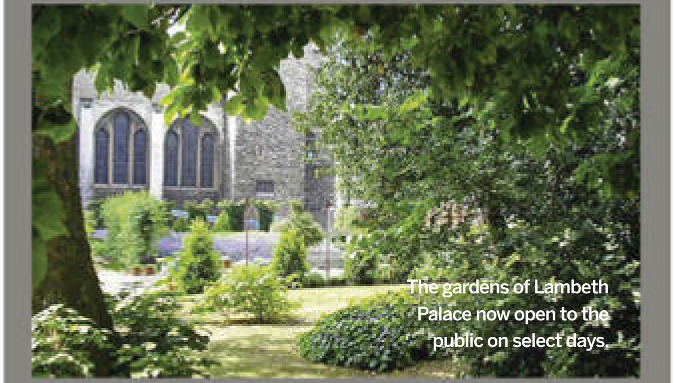
Salad days

This summer try growing cracoviensis, an heirloom lettuce also known as asparagus lettuce. This non-hearting salad can be cropped for its cut-and-come-again leaves or, if sown from June onwards, the lettuce bolts quickly to produce a thick stem, which can be harvested for its asparagus-like flavour. Seed available from The Organic Catalogue. **Tel 01932 253666, organiccatalogue.com**

Here's a new option in weed control that doesn't require chemicals – or the need to bend over. The Green Power Thermal Weeder from Hozelock delivers a 600°C thermal shock, which bursts the plant's cells and kills the weed. Particularly useful for use on pathways and where weeds are hard to remove. Electrically powered with a three-metre cable. RRP £74.99. ***Tel 0121 313 1122, hozelock.com***

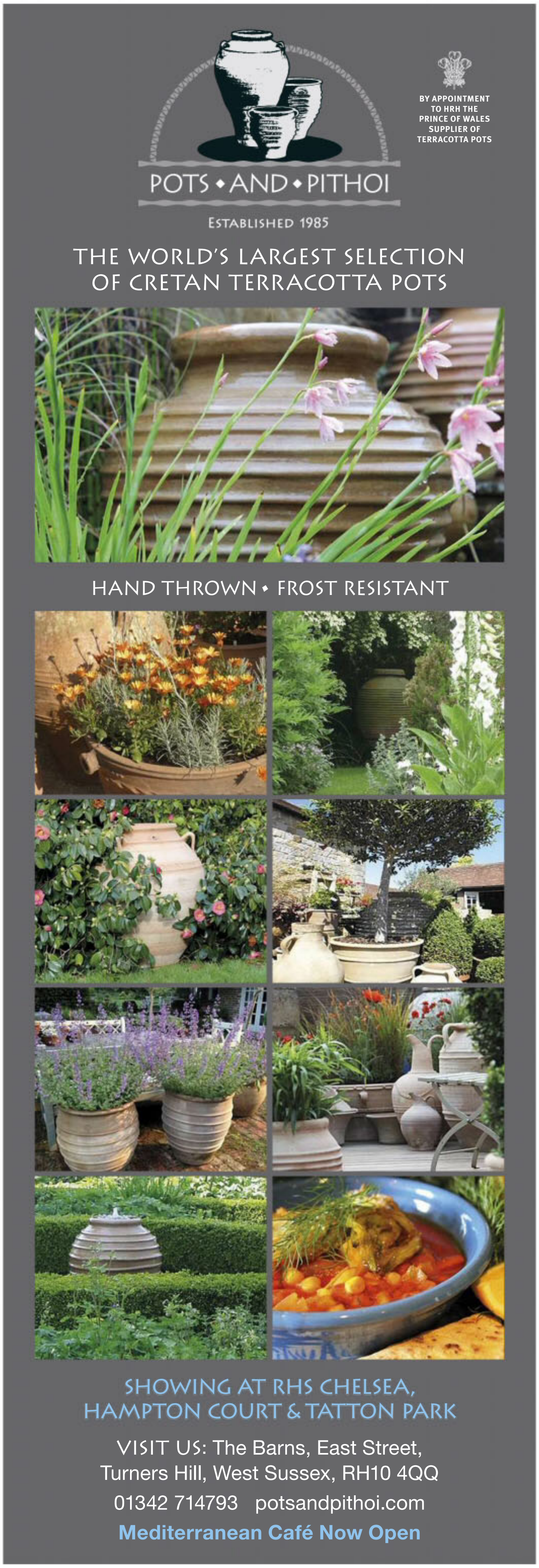
Diary

Enjoy summer in the garden with activities and events



The gardens of Lambeth Palace now open to the public on select days.

- **Lambeth Palace gardens** The 11-acre gardens at Lambeth Palace, home to the Archbishop of Canterbury and the oldest cultivated garden in London, now open to the public on the first Wednesday of the month, March – October, 12-3pm. £4. Lambeth Palace, London SE1 7JU. Tel 020 7898 1200, archbishopofcanterbury.org
- **Bovey Tracey Contemporary Craft Festival** The best in contemporary British craft with exhibitors and workshops. 5-7 June, 10am-5pm, £8 (£15 for three days). Mill Marsh Park, Bovey Tracey, Devon TQ13 9AL. Tel 01626 830612, craftsatboveytracey.co.uk
- **Revamping tired garden borders** Refresh ideas and improve skills in a day course at West Dean. 13 June, 9am-5pm, £109. West Dean College, Nr Chichester, West Sussex PO18 0QZ. Tel 01243 811301, westdean.org.uk
- **Chawton open gardens** Ten gardens in the Hampshire village, plus the grounds of both Jane Austen's House Museum and Chawton House Library will open to visitors. 13-14 June, 1-5pm, £5 for all gardens. Tel 07813 692035, chawton.info
- **Open Garden Squares Weekend** More than 200 private gardens across London will open to the public, including those of 10 Downing Street. 13-14 June, £10. opensquares.org
- **Propagation for beginners** Learn how to give your seeds and cuttings the best chance of turning into healthy plants. 18 June, 11.30am-1pm, £25. Chelsea Physic Garden, 66 Royal Hospital Road, London SW3 4HS. Tel 020 7352 5646, chelseaphysicgarden.co.uk
- **Midsummer late night opening – Painshill** Enjoy an evening in the 158-acre landscape gardens. 24 June, 10.30am-9pm, £7.70. Painshill, Cobham, Surrey KT11 1JE. Tel 01932 868113, painshill.co.uk
- **Godinton garden tour** Evening walk with head gardener 25 June, 7-8pm, £8. Godinton House, Ashford, Kent TN23 3B. Tel 01233 643854, godintonhouse.co.uk
- **Usk open gardens** Cottage gardens to medieval Usk Castle open for the town's 21st garden event. Includes Gardeners' Market. 27-28 June, 10am-5pm, £7.50. Usk, Monmouthshire. Tel 01291 672625, uskopengardens.com



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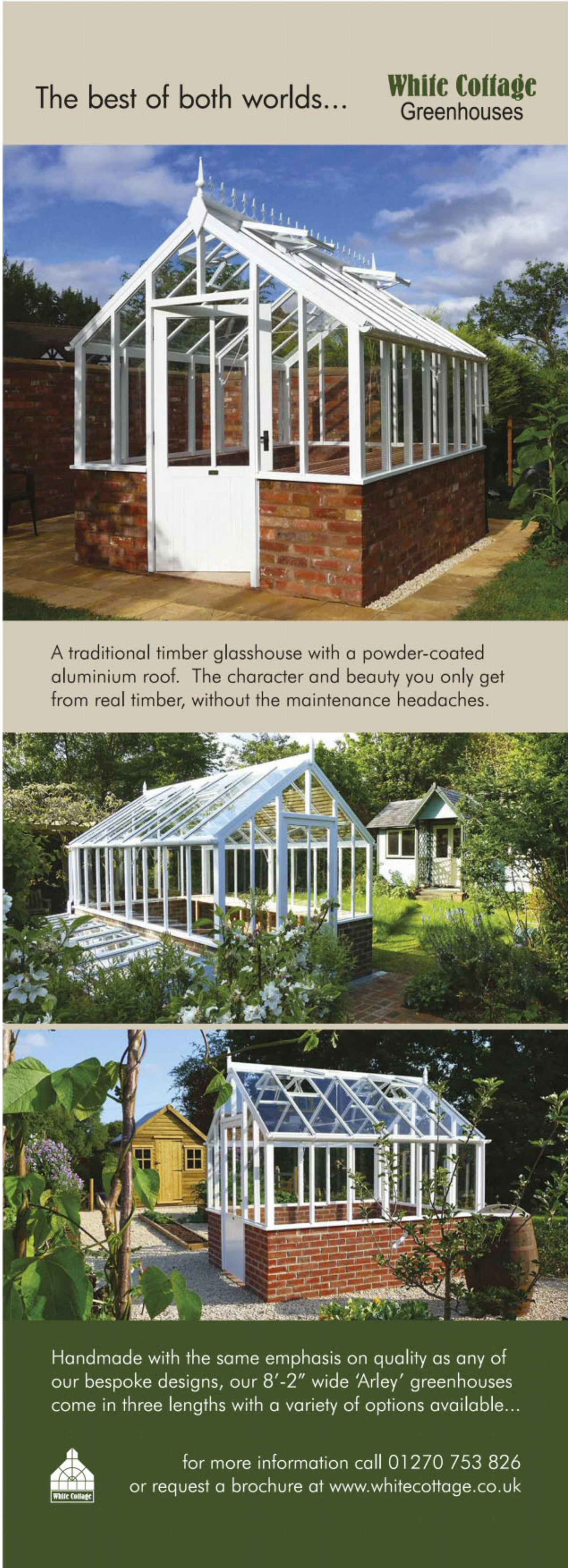

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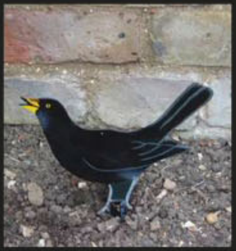

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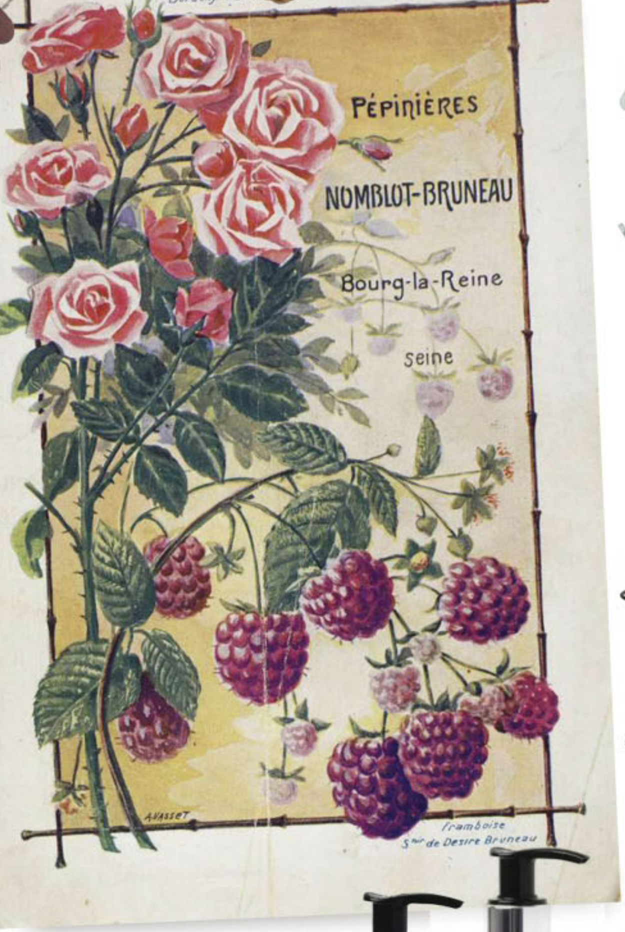
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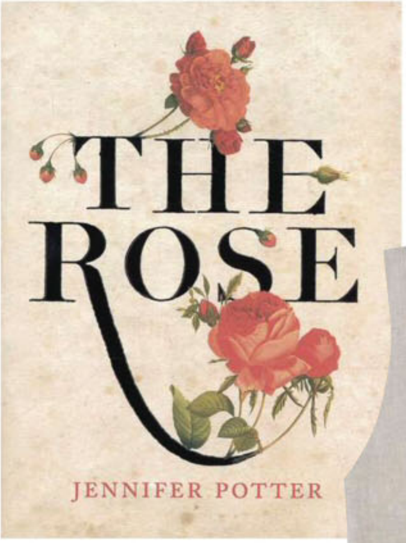
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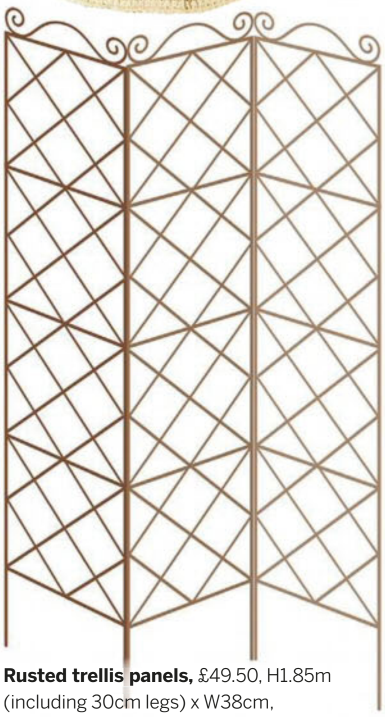

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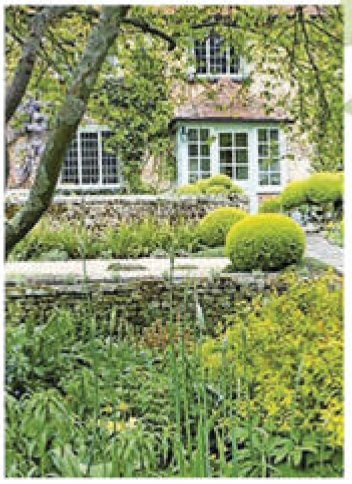

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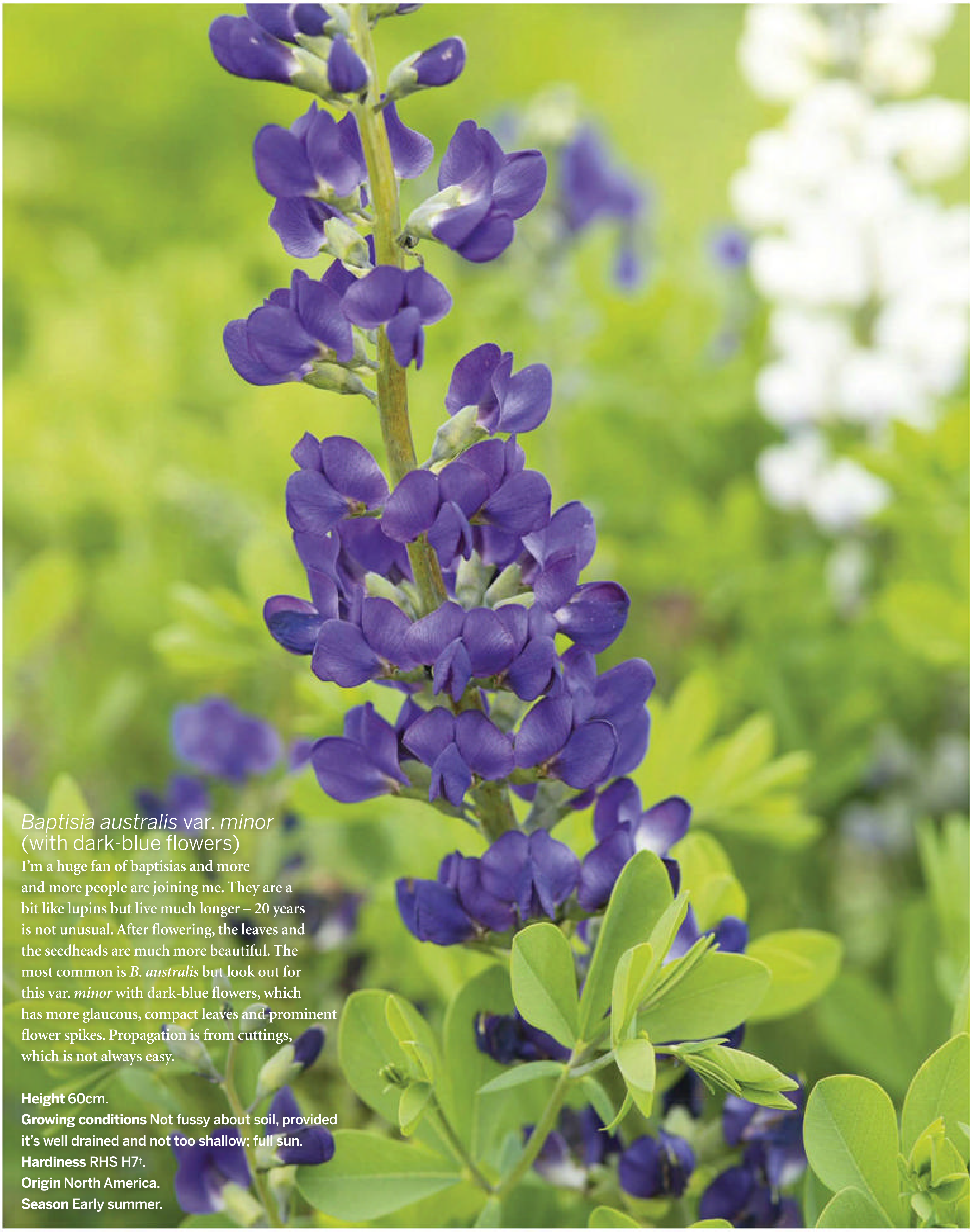
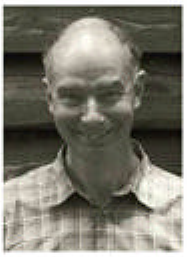


Baptisia australis var. *minor* (with dark-blue flowers)

I'm a huge fan of baptisias and more and more people are joining me. They are a bit like lupins but live much longer – 20 years is not unusual. After flowering, the leaves and the seedheads are much more beautiful. The most common is *B. australis* but look out for this var. *minor* with dark-blue flowers, which has more glaucous, compact leaves and prominent flower spikes. Propagation is from cuttings, which is not always easy.

Height 60cm.
Growing conditions Not fussy about soil, provided it's well drained and not too shallow; full sun.
Hardiness RHS H7†.
Origin North America.
Season Early summer.



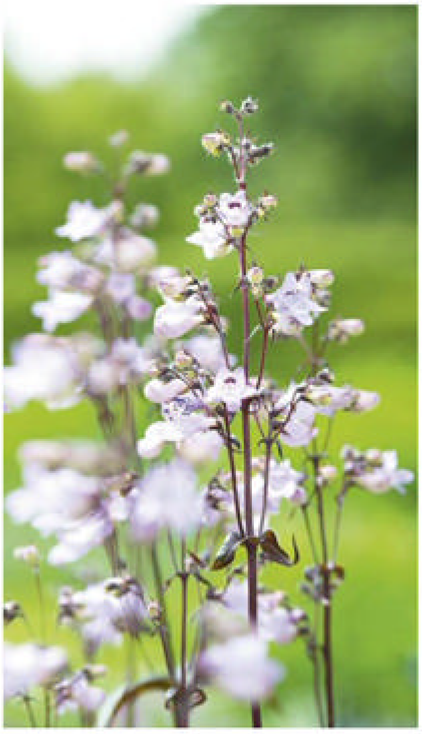
CHARLIE HOPKINSON

June plants

There's a wealth of plants that look good in June, but how to pick the best? Hans Kramer selects some of his favourites

WORDS **HANS KRAMER** PHOTOGRAPHS **MAAYKE DE RIDDER**

Hans Kramer co-owns De Hessenhof nursery in the Netherlands. hessenhof.nl



Penstemon digitalis 'Joke'

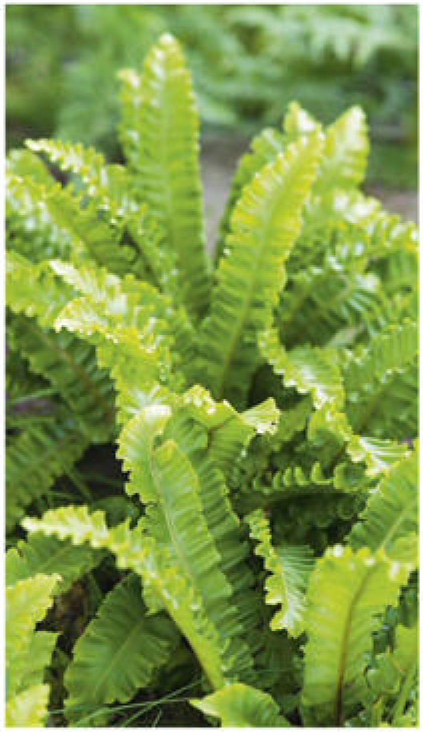
Don't be fooled by its name, this is a plant that deserves to be taken seriously. In fact, Joke is a fairly common Dutch name and this cultivar was named by a former teacher of mine, Paul Wilmink, for his wife. He still grows flowers for cutting and selected this seedling, with its strong, blackish-red stems, for its sturdiness. It is the perfect cut flower, bearing large panicles of tubular, lilac-pink flowers. In winter purple-red-leafed rosettes appear alongside the old flower stalks, which bear pointed, brown-red seed capsules.

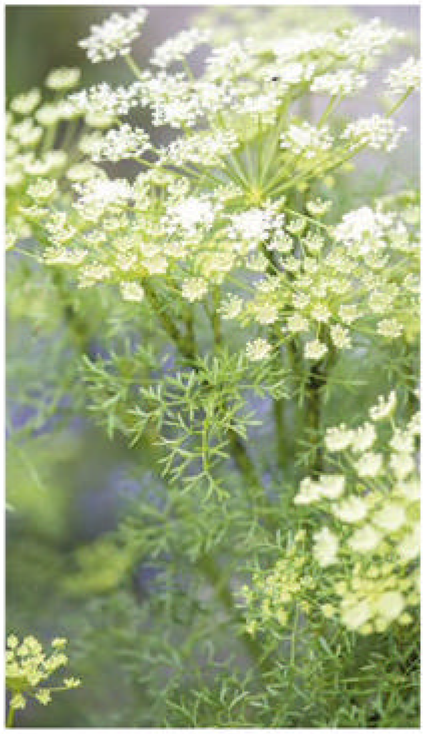
Height 1m.
Growing conditions Any well-drained soil; full sun.
Hardiness RHS H7.
Origin North America.
Season Early summer.

Asplenium scolopendrium 'Crispum Bolton's Nobile'

The hart's tongue fern, with its dark evergreen, deeply frilled fronds, is one of the most distinctive native ferns and very easy to distinguish from other ferns. I still prefer its old name of *Phyllitis scolopendrium*, which is how I discovered this beautiful plant more than 30 years ago in Reginald Kaye's nursery in Lancashire. I bought a splendid specimen there in 1981 and it is still growing in my garden all these years later.

Height 60cm.
Growing conditions Typically likes an alkaline soil, but will tolerate an acidic soil; shade or sun.
Hardiness RHS H7.
Origin Europe, North America, Asia.
Season Year round.





Ligusticum lucidum

Umbellifers have suddenly become very popular. The fashionable fine-textured *Selinum wallichianum* from the Himalayas is not always reliably hardy here on the continent, but there are many more nice umbellifers native to Europe. *Ligusticum* is a genus with 60 species. This one from central Europe has shiny (hence the name *lucidum*) bipinnate leaves and sturdy stems with the most beautiful lacy umbels, each made up of many white, five stellate flowers that can compete with any *Selinum*. It is fully hardy and tolerates some shade.

Height 80cm.
Growing conditions Sun, part shade, any fertile soil.
Hardiness RHS H7.
Origin Alps, Balkans.
Season Early summer.

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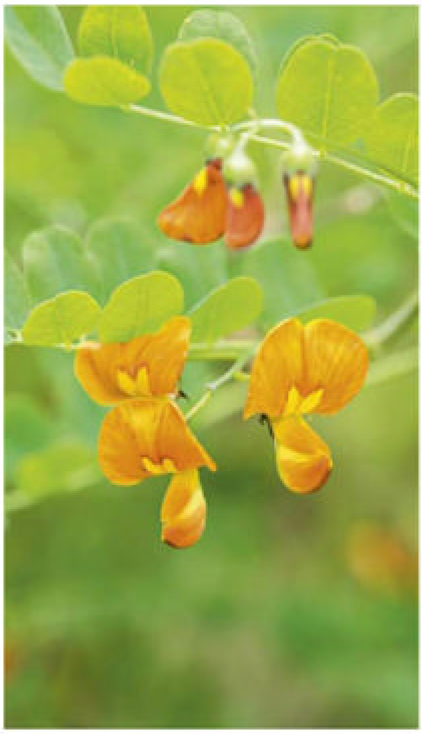
† Hardiness ratings given where available.



Colutea buhsei

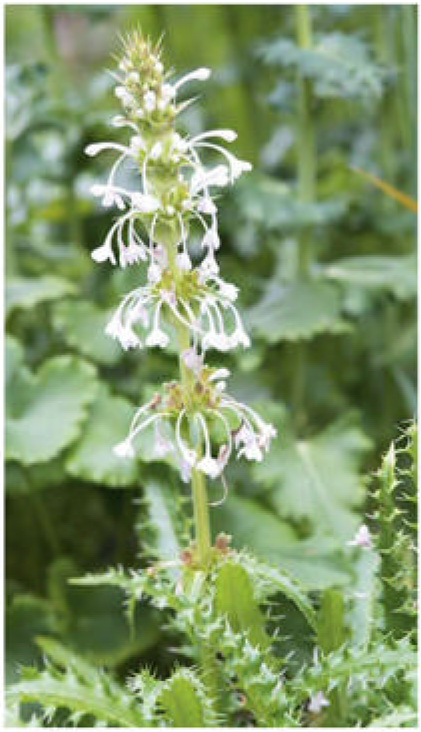
This little shrub is ideal for a dry, sunny garden. Its small, pea-like leaves, in a soft shade of sea green, give it an airy, delicate appearance and provide the perfect backdrop for its beautiful orange flowers. I especially like this species, which comes from Iran where its flexible twigs are used to make baskets. The first seedpods, which start to ripen alongside new flowers, develop an attractive purplish-brown shine after a few months, and when you squeeze them you'll find numerous seeds just waiting to be sown.

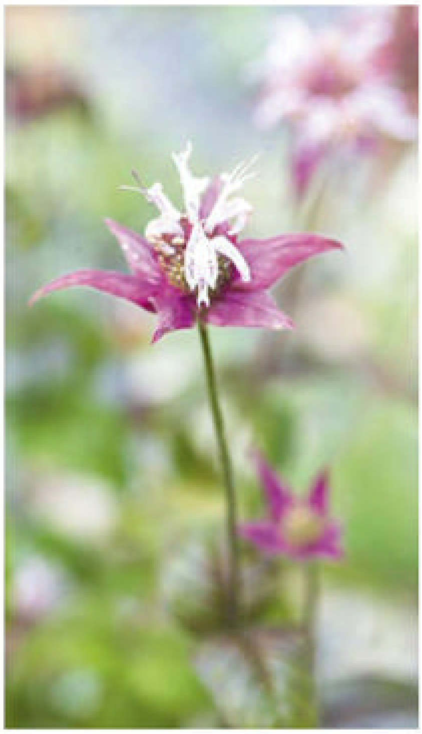
Height 2m.
Growing conditions Sun; will tolerate poor soil and dry conditions.
Hardiness RHS H7.
Origin Iran, Kurdistan.
Season of interest Early summer.

Morina longifolia pale pink form

This looks almost identical to the well-known *M. longifolia*, but that plant has a deep pink eye in its trumpets. My *M. longifolia* doesn't grow as tall, and instead has faint pink in the centre, most clearly seen after pollination. I got it as 'M. afghanica', which isn't a valid name (but you may find it sold as such). It is a most unusual plant when in flower. It is more or less evergreen, but in spring when the thistle-like green rosettes expand you would think you have creeping thistles in your garden. Prefers a moist, well-fertilised soil.

Height 60cm.
Growing conditions Sun; good fertile soil, not too dry.
Hardiness RHS H6.
Origin Afghanistan, India, Nepal.
Season of interest Early summer – summer.





Monarda bradburiana

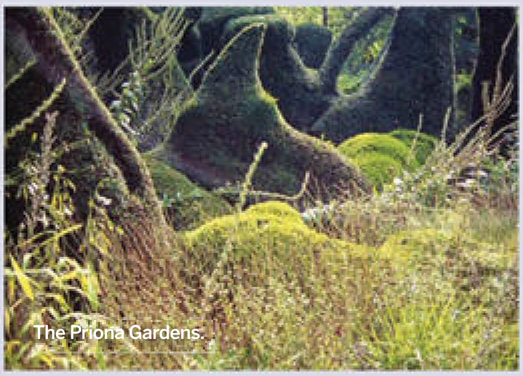
In spring this fantastic plant has thick, purplish-pink leaves, with dark purple veins. In May the buds appear and in early June the first light pink flowers open. They are large for such a short plant and sit within dark purplish bracts. We would like to breed some other colours, but all our 500 seedlings retained the same light pink colour, which in fact is the best companion to its purple bracts. This plant won't suffer from mildew, and in autumn the purplish leaves darken and are especially attractive.

Height 60cm.
Growing conditions Sun, can stand more drought than normal Monarda hybrids.
Hardiness RHS H7.
Origin North America.
Season of interest Early summer – summer.

Places to visit

Recommended places to see seasonal plants at their best, both here in the UK and in mainland Europe.

The Priona Gardens, designed by Henk Gerritsen (also known for the gardens at Waltham Place), are a prime example of the Dutch new perennial movement. Gerritsen wanted his private gardens to feel a part of nature, rather than designed by man. It is a careful balance between design and nature, where perennials and spontaneous plants grow hand in hand.



The Priona Gardens.

PRIONA GARDENS, HENK GERRITSEN

Open every first weekend from June-Sept. The Priona Gardens, Schuineslootweg 13, Schuinesloot, the Netherlands. See priona gardens.blogspot.co.uk

June of course means roses, and you can take in the heady scent of over 1,000 rose bushes at **Loseley Park**, where its roses are a highlight of the year. On 28 June visitors can have a picnic and enjoy

Delphinium elatum

The flowers of *D. elatum* are small and very widely spaced, not what we expect of a good delphinium. But, after planting it along a well used path at the nursery, everybody wanted it as soon as the first flowers appeared. Healthy, deeply fingered leaves follow very tall stems, which don't need staking. These carry very long spikes of sky blue flowers and, although they are small, the whole makes an impressive show. It has grown for more than ten years in the same place, longer than any other delphinium hybrid has lived on our sandy soil.

Height 2m.
Growing conditions Full sun; fertile soil.
Hardiness RHS H7.
Origin Europe, Asia.
Season of interest Early summer.

Thalictrum species

This must be our best yellow-flowered meadow rue. For years we've grown *T. flavum* subsp. *glaucum*, but this species, known spuriously as 'T. sphaerostachyum', is superlative. The foliage is much bluer with strong, upright flowering stems. The umbels are made up of small, light yellow flowers without petals, which give an almost creamy effect. Bees are attracted to it because of the multitude of stamens producing golden pollen. Except in really windy areas, it needs no staking, and it combines very well with the blue baptisia.

Height 1.5m.
Growing conditions Full sun, half shade; fertile soil that is not too dry.
Hardiness RHS H7.
Origin Unknown.
Season of interest Early summer – summer.

Pennisetum massaicum 'Red Buttons'

I suspect the cultivar name 'Red Buttons' is nothing more than the straight species. An adult clump in full flower is a marvellous sight. Last year it started early and by June it was in full glory. Normally this would be a month later and it stays attractive till October. It is hard to believe that this Kenyan native will flourish in north Europe – we've grown this unusual grass for six years, through some winters of -20°C. Although it takes a bit longer to resprout, it has always flowered with a mass of reddish-brown plumes.

Height 80cm.
Growing conditions Sun; best in poor soil.
Hardiness RHS H4.
Origin Eastern Africa.
Season of interest Summer – autumn.

an evening of jazz in the garden. Loseley Park, Guildford, Surrey GU3 1HS. Tel 01483 304440, loseleypark.co.uk

A romantic summer garden wander doesn't come more charming than at **Cerney House Gardens** in the Cotswolds. Set around a Victorian walled garden, the grounds and enchanting planting is the work of Lady Angus and her daughter Barbara whose herbaceous borders are packed with old-fashioned favourites, surrounded by roses and companion climbers. Cerney House Gardens, The Garden House, North Cerney, Cirencester, Glos GL7 7BX. Tel 01285 831044, cerneygardens.com

While away hours in the four-acre **Wollerton Old Hall Garden**, with its yew spires, pleached limes, box-lined beds and collections of clematis, salvias, phlox and roses set around a 16th-century hall house. On 28 June, you can linger a little longer in the garden by attending the event 'Summer Evening in the Garden'. Wollerton Old Hall Garden, Wollerton, Market Drayton, Shropshire TF9 3NA. Tel 01630 685760, wollertonoldhallgarden.com

Cerney House Gardens.

MARK BOLTON PHOTOGRAPHY / ALAMY

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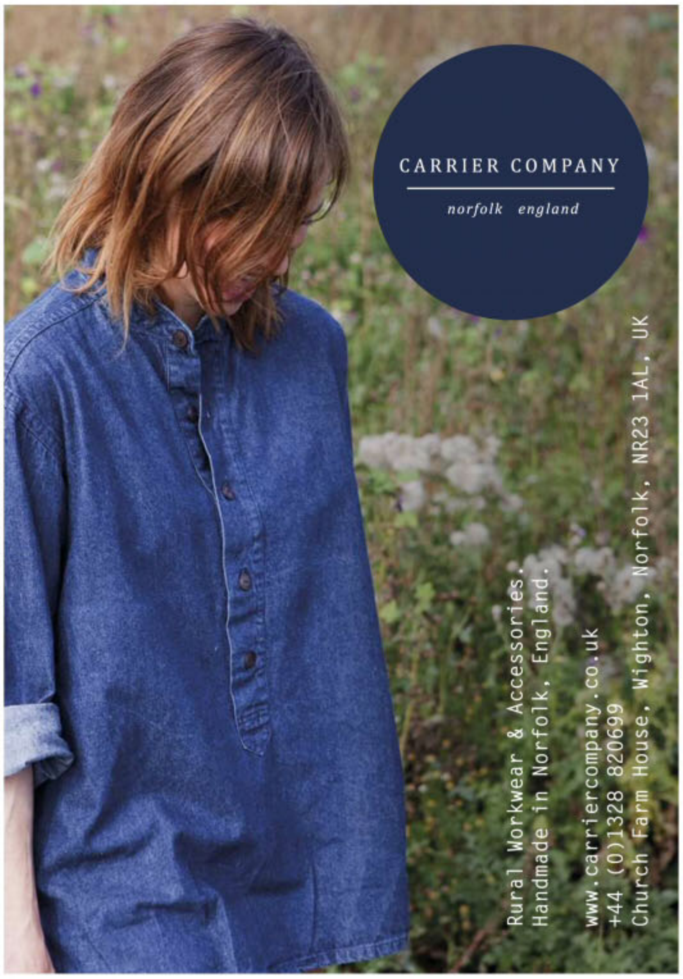

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In the garden

Gardening in June is a delight, and nothing makes Jojo happier than setting out for her plot with a shallow basket packed with well-grown young vegetable plants

WORDS **JOJO TULLOH** ILLUSTRATIONS **SARAH YOUNG**

Children understand the satisfaction of arranging things. Whether it's plastic animals or the inside of a doll's house, making orderly groups is something we learn to enjoy early and it is a pleasure that stays with us. My kitchen windowsill holds various succulents and geraniums with lemon-scented leaves along with two tiny lead figures: a lady in a flowing blue dress and a mechanic carrying a can of petrol. While washing up I like to imagine these two playing out scenes beneath the various leaves. Rearranging my window-scape is good occupational therapy and perhaps that is why I find June gardening so pleasing. Nothing makes me happier than setting out for my plot with a shallow basket packed with well-grown courgettes, beans, tomatoes and squash plants ready to set out.

I have some idea where they'll each go but the act of putting them in is always a spur to creativity. I love the combination of egg-yolk yellow courgette flowers with vivid, jewel-coloured dahlias. This year, step-over apples under-planted with strawberries and marigolds made a pattern worthy of William Morris. In the bed next door, two-tone violet and white turnips (Rapa Tonda a Colletto Viola from Franchi Seeds), 'Boltardy' beetroot and Swiss Chard 'Fordhook Giant', with its glossy, crumpled, dark green leaves, compete for the most luxuriant foliage. A bed cleared of early potatoes is sown with a salad mixture (Misticanza Lattughe Burro, Franchi Seeds), a selection of meltingly soft butterhead lettuces. If only I had a tortoise, I could sow Chiltern Seeds' mix of 20 different leaves palatable to that creature.

When I cycle down the canal to my allotment in June the banks are thick with elderflowers and comfrey (*Symphytum officinale*). Recognisable by its hairy, shield-shaped leaves and hooded purple flowers, comfrey is a wonderful compost plant. Its leaves are exceptionally rich in potash as well as containing beneficial amounts of nitrogen and phosphate. The leaves work as a compost activator: use them to line a potato trench or later on as a mulch between potato plants. You can pack the foliage down into a barrel with a weight on top and make a tea, which works as a fantastic tomato feed, or mix the leaves with leaf mould to make a base for potting compost. If you feel adventurous, eat the leaves dipped in batter. They are, says Geoffrey Grigson in *The Englishman's Flora*, 'the most delicious of all wild foods both to the eye, for the viridian leaf in the golden batter and the taste'.

You can use the wild form as compost (and I have gathered bagfuls from the canalside) but the most useful as a fertiliser is 'Bocking 14', a cultivar of Russian comfrey *Symphytum* x *uplandicum*. It should be a must on any vegetable garden. You can buy a pack of five root cuttings from organiccatalogue.com. Likewise, if you have an overgrown area thick with nettles, scythe them down and add to a barrel of water to make a similarly nutrient-rich liquid feed. ▷

WHAT TO SOW NOW

- Watering and weeds are two things on gardeners' minds in early summer. If you added plenty of organic matter to your beds over winter, dry weather should hold no fear. Seedlings should be watered little and often; larger plants heavily and only once a week to encourage roots to form further down where there is more nourishment. Bare soil should never be left idle. Pop in module-grown lettuces or sow radishes, nasturtiums or calendula. If you get chickweed or other annual weeds, let them grow but dig them in before they seed so they can release their nutrients into the soil.
- Plant chicory and endive from the end of June then protect plants over winter and you will have greens until Christmas. Try 'Cornet de Bordeaux', an old French cultivar of broad-leaved endive (escarole) with loose, wavy interior foliage. To blanch, tie the leaves together so the heart stays white and sweet, or pop a flower pot over the plant, covering the drainage hole. Also good is the frisée-type endive 'Pancalieri'. Buy both from seedaholic.com. Chicory 'Catalogna Frastagliata' (Franchi Seeds) has a white rib and serrated leaf. Try it wilted and added to chickpeas and pancetta.

In the kitchen

WITH APOLOGIES TO WILLIAM MORRIS'S *STRAWBERRY THIEF*

The June garden offers many a delight for gourmets; abundance is yet to come, these are more rarefied pleasures. Baby artichokes, eaten raw when very young and tender, need nothing more than superior extra virgin olive oil and salt to provide a first course of startling simplicity. Allow two very fresh baby artichokes for each person. Cut a fresh end on each artichoke stem (left 8cm or so long) and lay them on a platter. Give each guest a small bowl filled with olive oil sprinkled liberally with sea salt. Peel away the tough outer leaves until you get to the pale lemon-coloured leaves tipped with pink. Dip each leaf into the oil at its base. Cut the heart in two and dip into the seasoned oil, this young there is no hairy choke.

> Baby artichokes, eaten raw when very young and tender, need nothing more than superior extra virgin olive oil and salt to provide a first course of startling simplicity

The digging up of the first early potatoes, with their translucent, papery skins, is something I look forward to with great anticipation. Boil them simply or cook in a packet: scrape, dot with cubes of butter (15g for every six potatoes), add salt and a few sprigs of thyme and wrap up in baking parchment with the ends folded over several times. Cook in a hot oven (220°C) for 45 minutes.

If you have access to a walnut tree (your own or in a local park or wood) try pickling walnuts. Once pickled, they can be chopped with capers and shallots to dress a toothsome cut of steak such as onglet, added to a beef stew or eaten with bread and cheese. Now is the time to do the brining for they need to be picked when still soft and green (cut in half or stick a pin into the walnut to see if the hard inner skin has formed). Take a kilo of green walnuts and prick all over with a pin, cover with water and stir in 120g sea salt. Cover and leave for another week before draining and repeating with fresh brine. Drain the walnuts and lay on a tray; in a few days they will be black. Put 500ml malt vinegar, 250g brown sugar, half a teaspoon of allspice, half a teaspoon of cloves, six black peppercorns and one tablespoon of freshly grated root ginger in a pan and bring to the boil, then add the walnuts and simmer for 15 minutes. Decanted into sterilised jars and stored somewhere cool and dark, they will keep well.

Now is also the season for effortless outdoor lunches of mixed garden salads made pretty with borage and hyssop flowers, eaten with good bread and soft cheeses. With animals out to pasture, the rich, creamy milk of early summer is being made into superlative raw-milk cheeses such as St Jude, a cow's milk cheese from Suffolk, Tymsboro and Sleightlett, both made with goat's milk in Somerset, or Bartlett, a ewe's milk cheese also from Somerset. For an Italian take, arrange a pile of shelled walnuts alongside wild rocket and ricotta.

RECIPES

The first local strawberries of the year are exciting, but it is the later crop of smaller berries that has the finer flavour. This year why not serve your carefully reared strawberries in a little glass of Beaujolais? Our modern strawberries are the result of cross-breeding between Virginian and Chilean strawberries towards the end of the 18th century. Before that all we had was the native wild strawberry, *Fragaria vesca*, which is small and a little seedy but finely flavoured. In Europe they have another, *Fragaria moschata*, also called hautbois, hautboy or musk strawberry. It's definitely one for the berry connoisseur, with a dark mulberry colour, an intense scent and a taste somewhere between raspberry, strawberry and pineapple. Found on restaurant menus in France and Italy, it is not widely cultivated in the UK but can be grown from seed and makes good, fast-growing ground cover. Add a handful of these wild strawberries to this jam to enhance the flavour. The recipe makes a sloppy jam halfway between a compote and a preserve.

Strawberry jam

Take **1kg strawberries** small and sweet and a **handful of wild strawberries**, wash them briefly and then hull (that way water does not get into hole and spoil the flavour). Toss the berries in **750g sugar** and **3tbsp lemon juice**. Leave to macerate until the sugar has dissolved (about 2 hours). Then, in a jam pan, cook over a low heat and allow the mixture to slowly break down into a thick crimson syrup. When this is achieved, increase the heat and boil hard for 5 minutes, then take off the heat and do the wrinkle test (put a drop of jam on a cold saucer and push it to see if it wrinkles). Boil again briefly if not set, skim off any scum and decant into clean jam jars and keep in the fridge.

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Hannah Gardner

Hannah is a horticulturist who also runs her own design business. Her passion for plants has inspired her to study plant communities around the world

PORTRAIT JASON INGRAM

First plant love As a young child it was nasturtiums – so exotic looking – and you could eat the flowers.

Was gardening a change of career for you? I have a Masters degree in art history and still love art, but the call of the wild easily conquered the appeal of a musty archive room.

Who are your horticultural heroes? I greatly admire the late Valerie Finnis, for her talent, knowledge, redoubtable nature and generosity of spirit in encouraging and supporting young horticulturists.

Three worthwhile gardening tips Be generous in passing plants on – redistribution among friends makes space for new arrivals, keeps things interesting and spreads the love. Make time to read about your passion, and extend your knowledge; every potting shed should have full and vibrant bookshelves. Be a horticultural student in some form, and when you've done that mentor a few students yourself.

Favourite planting style I'm inspired by natural plant communities, so let's say naturalistic, but with close attention paid to structure and form.

Unsung hero of the plant world Not a plant – but a species. Guerrilla gardeners the world over are under-appreciated. Every community should be free to 'garden' their local roundabouts. What's to lose?

Biggest challenge facing gardeners today The threat posed to small nurseries by over legislation and inappropriate changes of law will drastically limit our future planting palette.

What heartens you about our attitude to horticulture today? I love the fact that younger people are growing herbs and veg, that reliance on inorganic fertilizers, insecticides and pesticides is decreasing, and that there are so many platforms for sharing inspiration – Instagram, Pinterest, and the rest.

Favourite gardening books or blogs I savour *Elizabeth and Her German Garden* by Elizabeth von Arnim and without doubt the most thumbed copy on my shelf is Graham Stuart Thomas's *Perennial Garden Plants or the Modern Florilegium.*

Memorable moment regarding your obsession with plants I've taken many ill-advised trips in the name of botany; one of the most memorable featured a tiny tent, a herd of wild cattle and a stranger with a machine gun. This was searching for tulips in NE Turkey!

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A must-have read for passionate gardeners, *Gardens Illustrated* magazine provides a unique insight into the world's most beautiful gardens, irresistible plants and clever design.

Royal garden: Highgrove

Fit for a Prince

For more than 30 years HRH The Prince of Wales, a passionate gardener himself, has overseen the design of the gardens at Highgrove, to create a series of intimate and deeply personal garden rooms

WORDS JODIE JONES PHOTOGRAPHS JASON INGRAM

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In brief

Name Highgrove House.
What Private garden of TRH The Prince of Wales and The Duchess of Cornwall.
Points of interest A selection of distinctive garden rooms, including the Stumpery, Sundial Garden, Lily Pool Garden, Thyme Walk with quirky topiary, statuary, pavilions, temples and a wild-flower meadow.
Where Gloucestershire.
Size 15 acres.
Soil Clay and clay/loam over Cotswold brash, pH 7.5-8, alkaline; Arboretum, pH 6.5, slightly acidic green-sand belt.
Climate Cold winters, warm summers, no extremes of temperature.
Hardiness rating USDA 8a-9b.

Fit for a Prince

For more than 30 years HRH The Prince of Wales, a passionate gardener himself, has overseen the design of the gardens at Highgrove to create a series of intimate and deeply personal garden rooms

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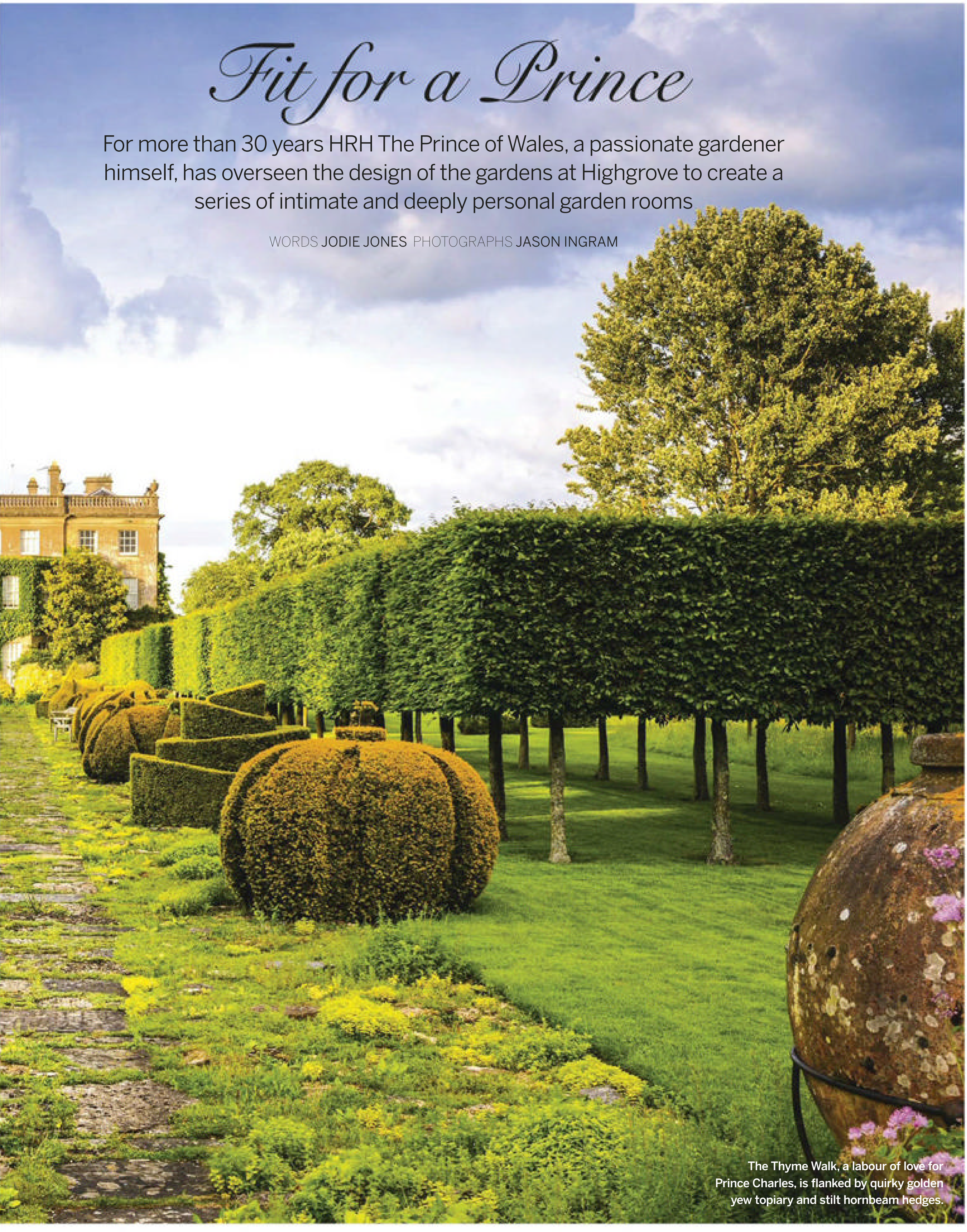


The Thyme Walk, a labour of love for Prince Charles, is flanked by quirky golden yew topiary and stilt hornbeam hedges.

MARIANNE MAJERUS

Prince Charles enjoys rolling up his sleeves and wielding a trowel when the opportunity allows. The Thyme Walk was both conceived and entirely planted by the Prince

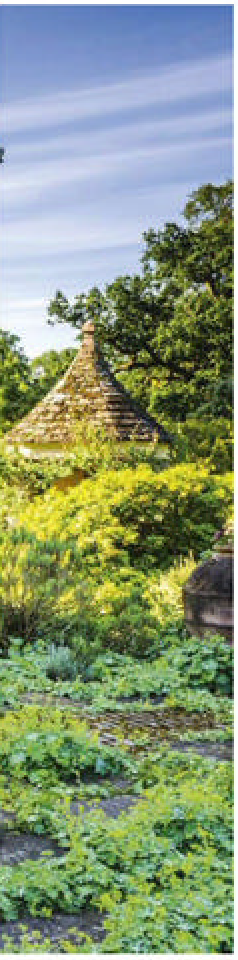
The gloriously informal Terrace Garden is filled with sun-loving Mediterranean plants, including four gnarled specimen olive trees.

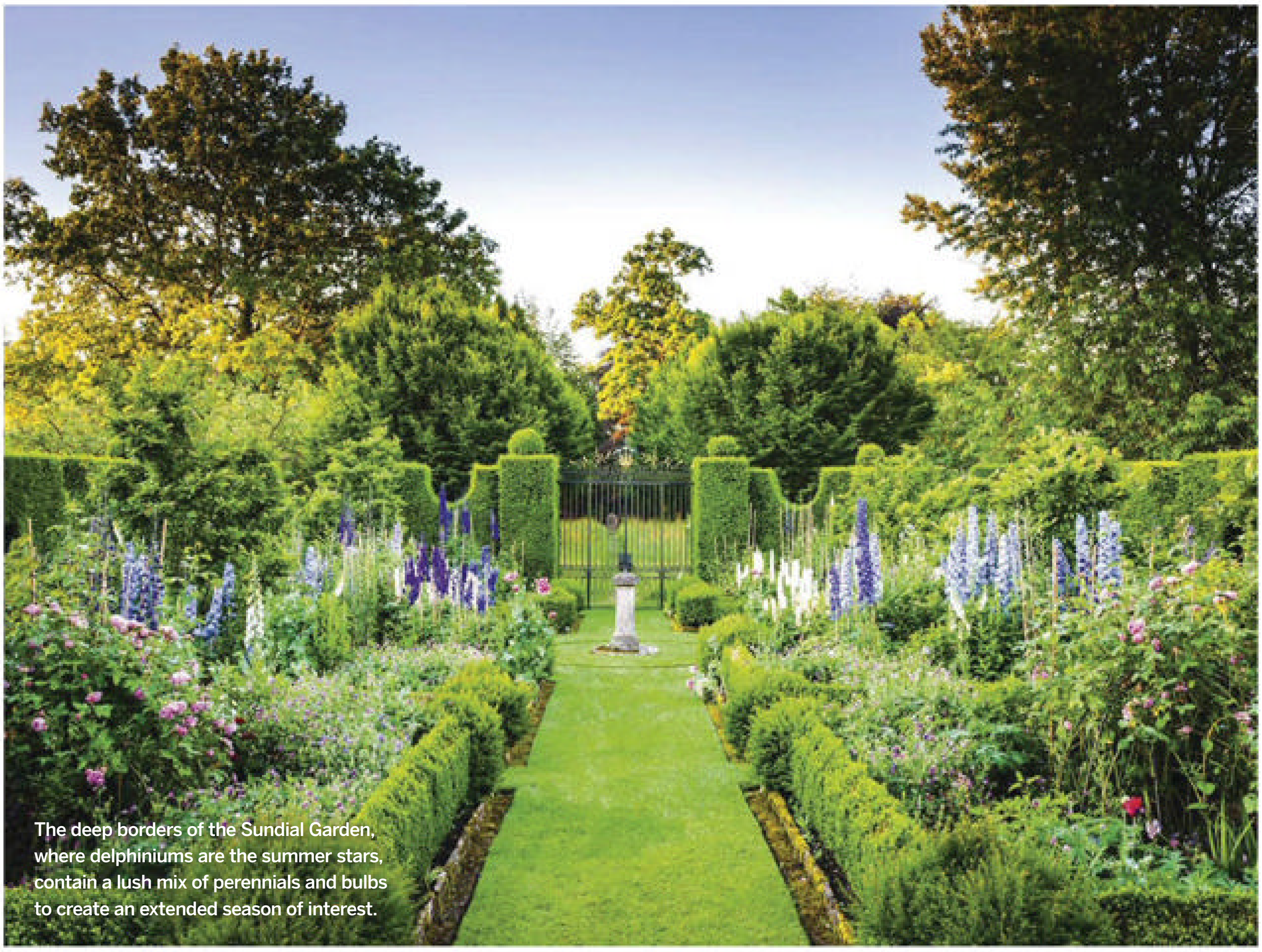
One of the first things the Prince of Wales is reputed to do when he arrives at his Gloucestershire home, is to slip on a pair of garden shoes and head out to the garden.

When the Prince bought Highgrove in 1980, the garden was a blank canvas adorned by one glorious cedar of Lebanon and a surprisingly suburban avenue of dumpy golden yews, but Prince Charles was already a keen gardener and a passionate advocate of organic land management, and he could immediately see its potential.

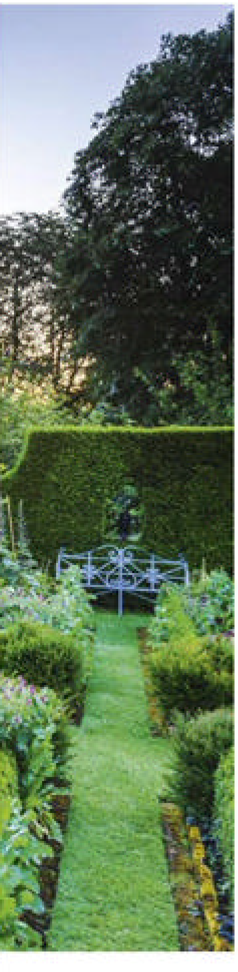
In his introduction to *Highgrove: A Garden Celebrated* by Bunny Guinness, Prince Charles explained his philosophy: 'In many ways, the garden at Highgrove represents one very small attempt to heal the appallingly short-sighted damage done to the soil, the landscape and to our own souls.' He set out to create a garden that would be beautiful and productive, but one that would also support and enhance a fragile ecosystem threatened by modern chemical-based practices. Thirty-five years later, the garden is packed with radiantly healthy plants and a thriving population of ▷

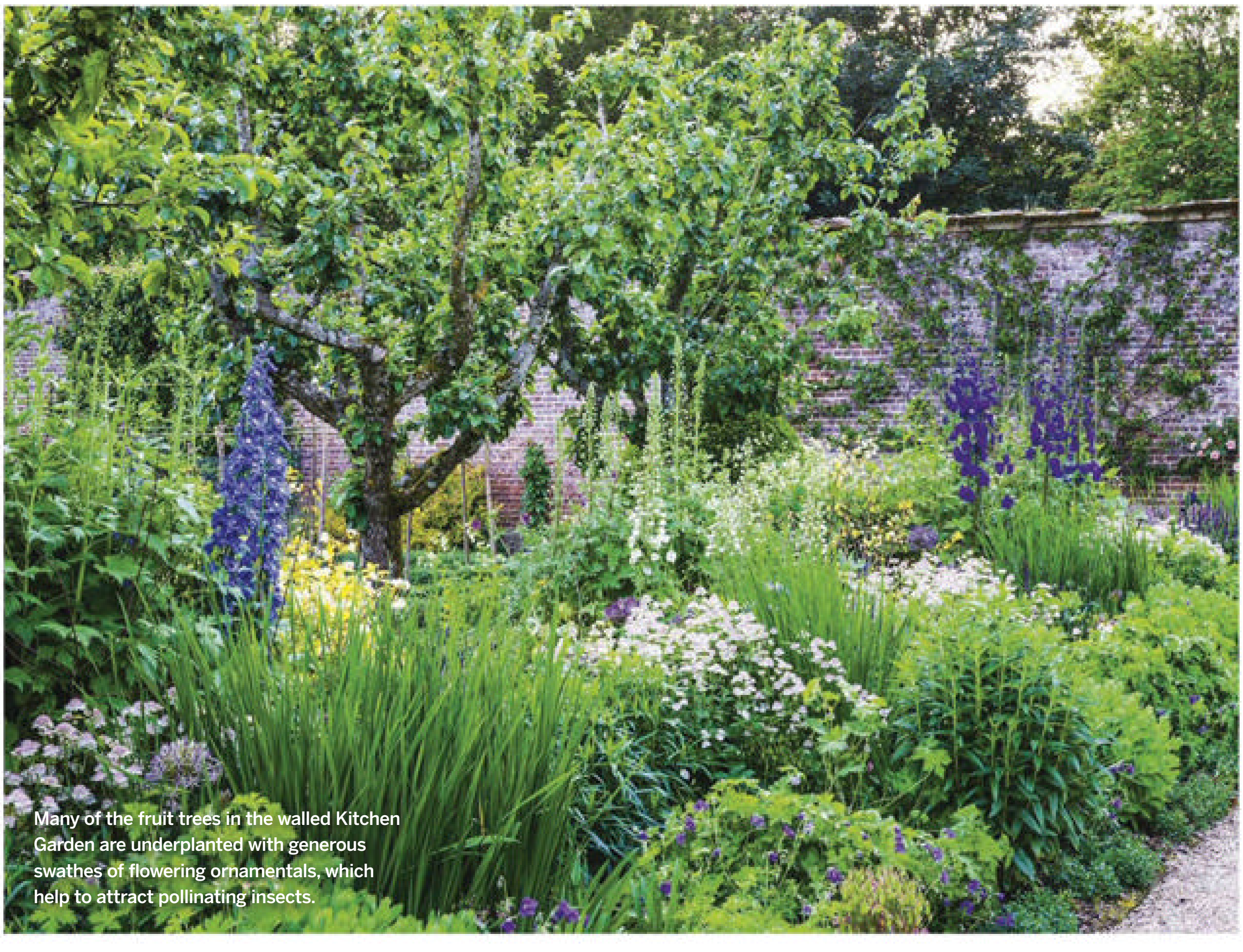
Delphiniums are a favourite of Prince Charles and are given pride of place in the Sundial Garden, where the soil has been lavishly enriched to suit these hungry specimens.





The deep borders of the Sundial Garden, where delphiniums are the summer stars, contain a lush mix of perennials and bulbs to create an extended season of interest.





Many of the fruit trees in the walled Kitchen Garden are underplanted with generous swathes of flowering ornamentals, which help to attract pollinating insects.

Planting schemes are regularly revisited and have changed from classic cottage effect, to a colour theme based on the Queen's racing colours

▷ insects, birds and other wildlife that absolutely vindicate Prince Charles's early and enthusiastic adherence to organic methods.

The layout is similarly shaped by the personal vision of its owner, who has described how he imagined the garden taking visitors on a journey through different compartments. What he has created is a garden of many rooms and features, which feels intimate and deeply personal. Where a professional designer would have sat down and planned the estate as a whole, Prince Charles began near the house and worked his way outward as time and energy allowed.

The Sundial Garden, on the south side of the house, was one of the first areas to be completed. Today, the yew hedges that went in to shelter the site from buffeting southwesterly winds, are immaculately sculpted into broad scallops into which niches have been cut to hold some of the many busts of the Prince that have been presented to him.

The symmetrical arrangement of beds around a central sundial has remained unchanged since the garden was created in 1982, with the help of the great garden designer Mollie the Marchioness of Salisbury and the late Rosemary Verey. However, the planting schemes are regularly revisited and have changed from classic cottage effect, to a modish black and white period, and even a colour theme based on the Queen's racing colours of purple, gold, black and scarlet.

Currently they showcase a glorious collection of delphiniums, which are a particular favourite of the Prince. These are individually staked and perfectly presented. Head Gardener Debs Goodenough, who formerly ran the gardens at Osborne House, has impeccable horticultural qualifications, and heads the team of gardeners with the eye of a perfectionist.

Even so, Prince Charles enjoys rolling up his sleeves and wielding a trowel when the opportunity allows. Perhaps the best known ▷

In the Lily Pool Garden, the water feature was designed by William Pye to produce a soothing noise while capturing a reflection of the sky in its mirror-like surface.

What Prince Charles has created is a garden of many rooms and features, which feels intimate and deeply personal

▷ part of the gardens, the Thyme Walk, was both conceived and entirely planted by the Prince. The result of many weekends on hands and knees is a glorious carpet of around 20 different kinds of thyme, which have knitted together in a fragrant tapestry.

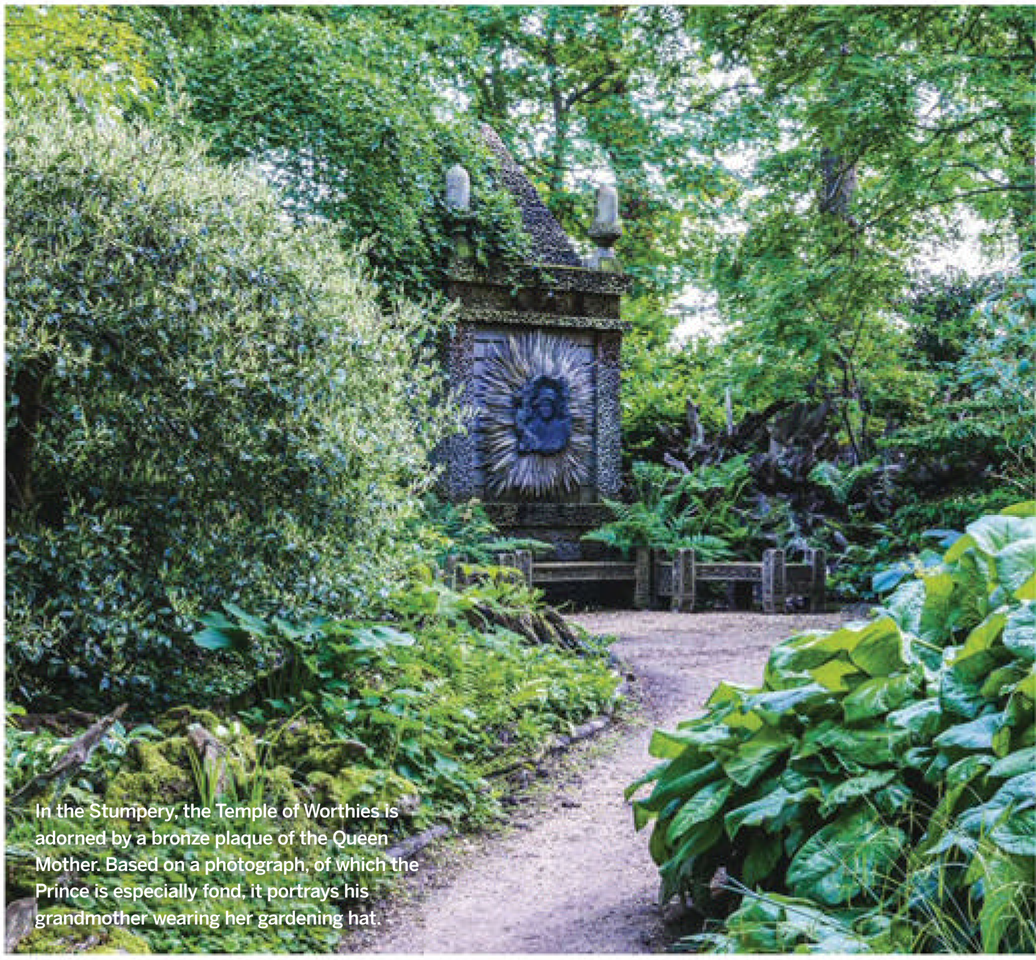
The thyme beds run between that original avenue of golden yew mounds, transformed since the Prince gave his gardeners carte blanche to sculpt them into whatever shape took their fancy. These now inject a pleasing note of whimsy into an otherwise formal arrangement of hornbeam stilt hedges, which lead the eye over a lily pool and down a long Lime Avenue to a charming dovecote.

Fantastical buildings feature throughout the garden, including the Sanctuary in the woodland resembling a tiny Russian chapel, the Temple of Worthies in the wonderful Stumpery (designed by Julian and Isabel Bannerman), and the extraordinary Oak Pavilion that marks the location of the cedar of Lebanon, which for the Prince was the one real glory of the original garden. Sadly, the cedar succumbed to fungal infection some years ago, and this quirky structure was erected in its place. All that remains of the tree is one dead branch, from which hangs an amazing selection of ornamental bird feeders, many of them designed by Prince Charles.

Everywhere you look, the Prince's guiding hand is apparent. From a plaque remembering Tigga, his much loved Jack Russell, to the pond filled with pebbles he has gathered on his travels and brought back home, this is the private garden of a public figure. ◻

USEFUL INFORMATION

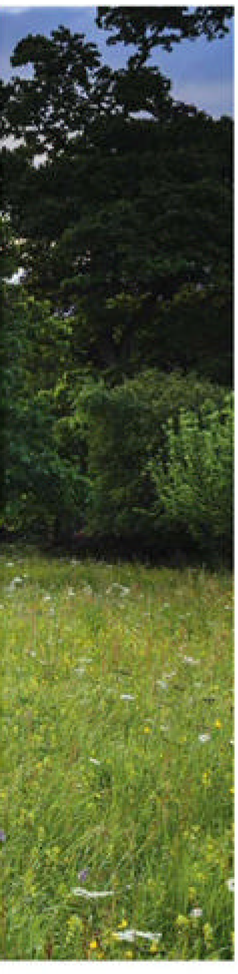
The gardens at Highgrove are open on selected days April – October. Entry is by pre-booked ticket only; visit highgrovegardens.com for details. Or join us on an exclusive *Gardens Illustrated* Reader Tour on 20 July. Turn to page 9 or visit gardensillustrated.com

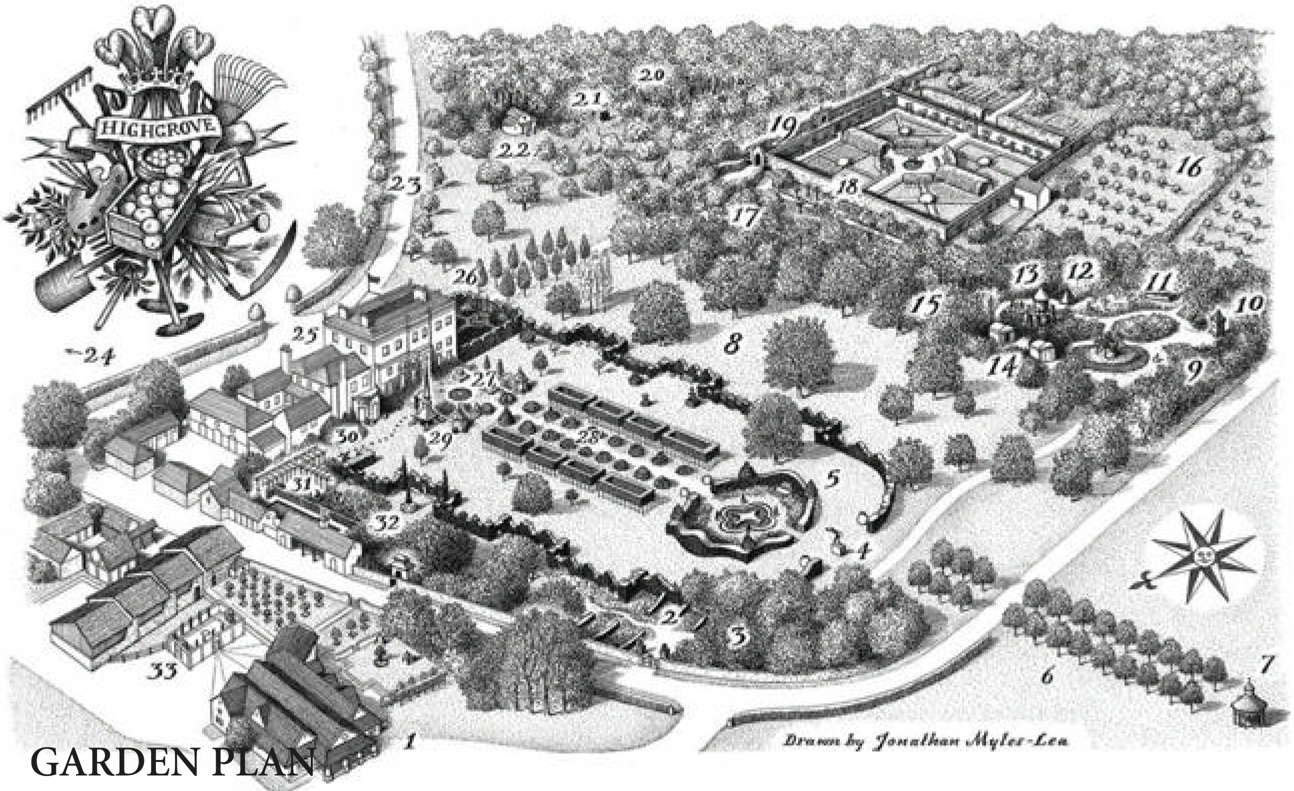


In the Stumpery, the Temple of Worthies is adorned by a bronze plaque of the Queen Mother. Based on a photograph, of which the Prince is especially fond, it portrays his grandmother wearing her gardening hat.

The Meadow is home to many species, including an increasing number of wild orchids. In late summer it is cut by a horse-drawn mower or scythe, then grazed by sheep, which help to trample in fallen wild-flower seed.

Although the hedges at Highgrove are immaculately maintained, Prince Charles does not demand pristine bowling-green lawns, preferring instead a more relaxed finish.

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Drawn by Jonathan Myles-Lea

GARDEN PLAN

1 Orchard Room
2 Buttress Garden
3 Laurel Tunnel
4 Borghese Gladiator
5 Lily Pool Garden
6 Lime Avenue
7 Dovecote
8 Wild-flower meadow
9 Boundary of Stumpery including:
10 Temple of Worthies
11 Wall of Gifts
12 Japanese Moss Garden
13 Tree house
14 Temples
15 End of Stumpery
16 Lower Orchard
17 Winterbourne Garden
18 Kitchen Garden
19 Azalea Walk
20 Arboretum
21 Daughters of Odessa
22 Sanctuary
23 Front drive
24 Avenue
25 Front of house
26 Sundial Garden
27 Terrace Garden
28 Thyme Walk
29 Oak Pavilion
30 Acid bed
31 Rose pergola
32 Cottage Garden
33 Carpet Garden

24

# of HRH Prince Charles's favourite plants at Highgrove

1 *Delphinium* Black Knight Group
The Prince is passionate about delphiniums, and this dark-indigo variety is particularly striking. 1.7m. USDA 3a-8b[†].

2 *Papaver somniferum*
Injecting a touch of glamour in early summer borders, Opium poppies come in a huge range of colours, including this vivid single form, with its dark throat. 90cm. USDA 2a-9b.

3 *Dactylorhiza praetermissa*
The Southern Marsh Orchid is threatened by loss of habitat in many parts of the country, but has been re established at Highgrove. 15cm. USDA 6a-9b.

4 *Delphinium* 'White Ruffles'
White delphiniums, including this attractive double variety, provide a useful foil to the more usual blue and lavender forms. 1.2m. USDA 3a-7b.

5 *Rosa* 'Champneys Pink Cluster'
Although, like most rambling roses, this flowers only once, it produces its lovely, muskily fragranced blooms in unusual abundance. AGM*. RHS H6, USDA 4a-9b.

6 *Papaver orientale* 'Patty's Plum'
This glorious, faded-purple poppy needs careful staking to prevent sprawl and to ensure its glamorous petals can be shown off to their full glory. 85cm. USDA 2a-9b.

7 *Rosa* Highgrove (= 'Hornightshade')
Specially selected by The Prince of Wales, The Highgrove Rose is a short climber that produces fragrant, garnet-coloured blooms in abundance. 2.4m.

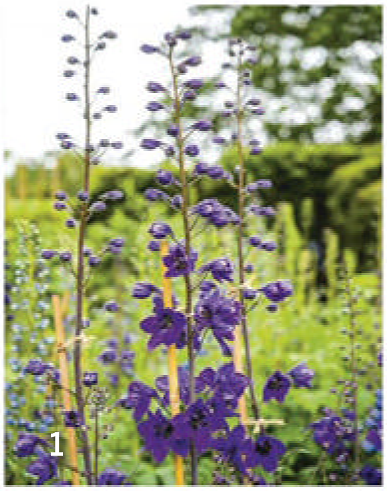
8 *Digitalis purpurea* f. *albiflora*
If grown in a rich, moist soil, this white foxglove will often flower in its first year. 60cm. USDA 4a-9b.

9 *Clematis* 'Comtesse de Bouchard'
Bred over 100 years ago, this cultivar is still well worth growing for its robust habit and prolonged flowering season. 2.4m. AGM. RHS H6, USDA 3a-9a.

10 *Thalictrum aquilegiifolium*
In a rich but free-draining site, meadow rue forms an airy and elegant haze of flowers held above lacy foliage. 90cm. USDA 5a-8b.

11 *Hydrangea anomala* subsp. *petiolaris*
A self-clinging climber that takes time to establish, but repays the wait with a stunning show of midsummer lacy blooms. 15m. AGM. RHS H5, USDA 4a-7b.

12 *Delphinium* King Arthur Group
An appropriately regal choice, the King Arthur Group delphiniums are notable for their inky-blue colour, which is intensified by a pure white eye. 1.7m. USDA 3a-8b.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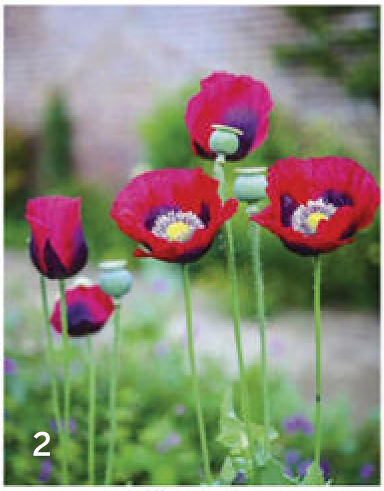
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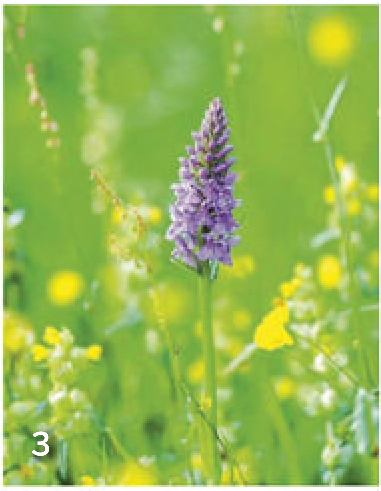
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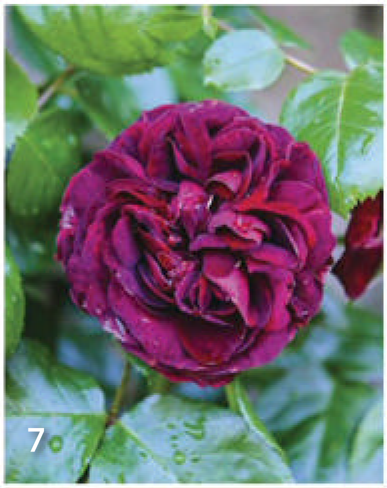
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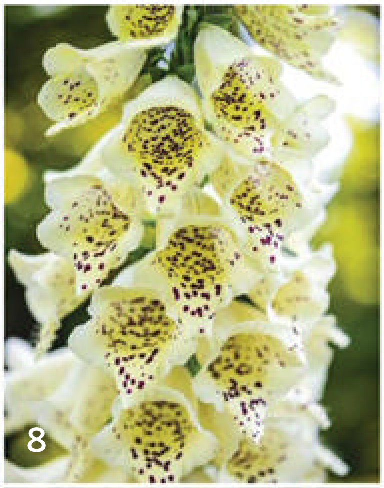
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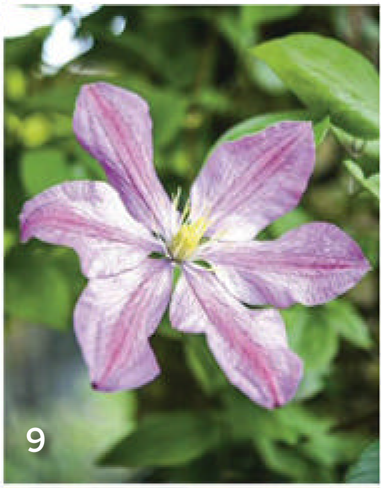
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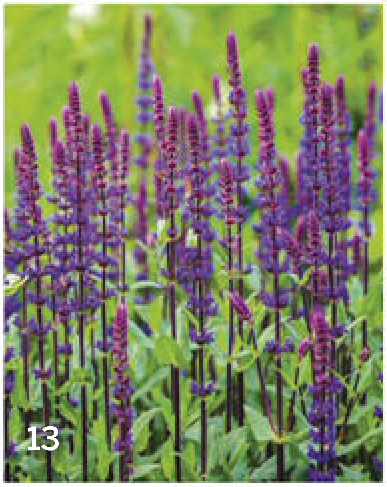
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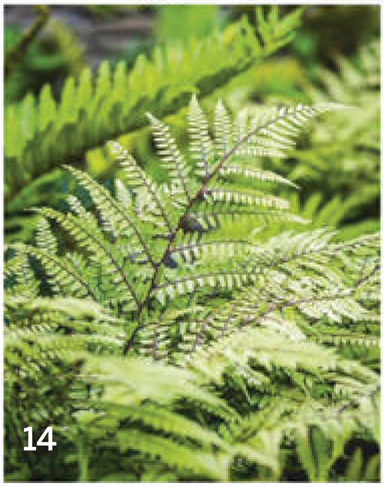
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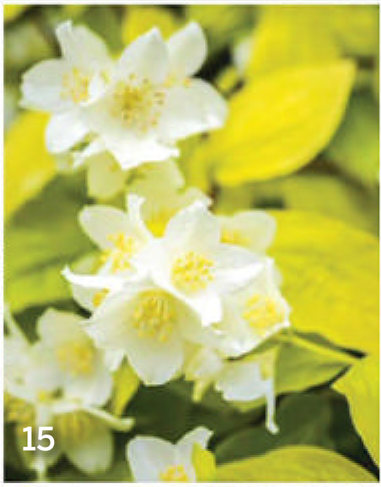
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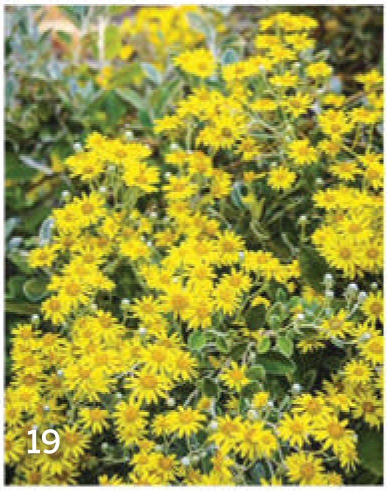
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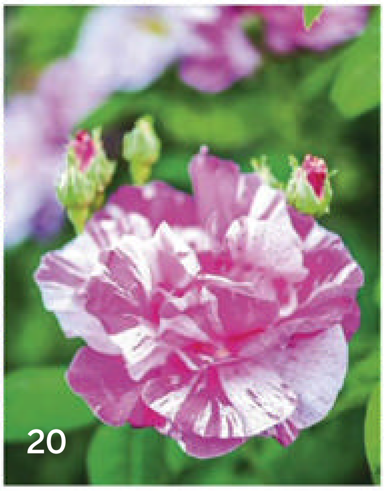
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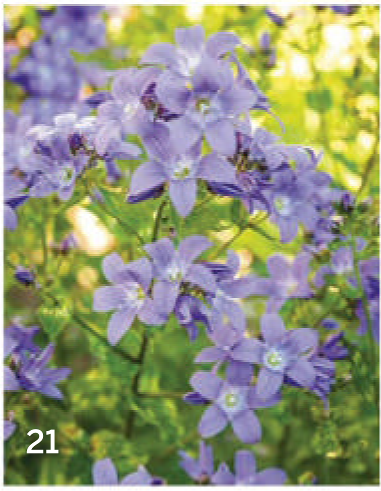
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13 *Salvia nemorosa* ‘Caradonna’
This justifiably popular salvia is highly attractive to bees and, with its deep purple flowers and black stems, a stunning addition to the border. 60cm. AGM. RHS H7, USDA 4a-9b.

14 *Athyrium niponicum* var. *pictum*
Ferns feature prominently in various parts of the garden, most notably along the Azalea Walk, and in the glorious Stumpery. 30cm. AGM. RHS H5.

15 *Philadelphus coronarius* ‘Aureus’
The juvenile foliage of this fragrant mock orange cultivar is a strikingly bright gold, although it becomes greener with age. 1.5m. AGM. RHS H6, USDA 5a-9a.

16 *Geranium* Rozanne (= ‘Gerwat’)
Thanks to its beautiful blooms, long flowering season and trouble-free habit, *Geranium* Rozanne was named Chelsea Plant of the Centenary in a public vote in 2013. 60cm. AGM. RHS H7, USDA 5a-8b.

17 *Dahlia* ‘Bishop of Canterbury’
Dahlias, in all their great diversity of colour and form, are popular at Highgrove, including ‘Bishop of Canterbury’, with its combination of rich magenta flowers and dramatically dark foliage. 1.2m.

18 Variegated hosta
Highgrove holds the National Collection of broad-leaved hostas, proving that organic gardeners can grow this vulnerable family without turning to chemical slug pellets.

19 *Brachyglottis* (Dunedin Group) ‘Sunshine’
Still often called *Senecio* ‘Sunshine’ this sturdy little shrub is evergreen and drought tolerant, making it a useful choice in the Mediterranean garden. AGM. USDA 8A-10b.

20 *Rosa gallica* ‘Versicolor’
This old cultivar, known for so long as *Rosa mundi*, is instantly recognisable. Its distinctively striped petals look as if they have been plucked from the frame of an Old Master painting. 90cm. AGM. RHS H7, USDA 4a-8b.

21 *Campanula lactiflora* ‘Prichard’s Variety’
In a moist but well-drained soil, it will throw up clusters of violet-blue flowers from midsummer to early autumn. 75cm. AGM. RHS H7, USDA 3a-9a.

22 *Dactylorhiza fuchsii*
Since the Meadow was established, numbers of the Common Spotted Orchid at Highgrove have steadily increased year on year. 60cm.

23 *Aquilegia* seedling
Aquilegias are notoriously promiscuous self-seeders, but an intrinsic part of the cottage garden style. The Highgrove gardeners welcome chance plants provided they are in an appropriate setting. USDA 3b-10a.

24 *Allium cristophii*
One of the most easily recognisable alliums, thanks to its giant globes of shimmering starry flowers, which are held close to the ground. 45-60cm. AGM. RHS H7, USDA 4a-8b.

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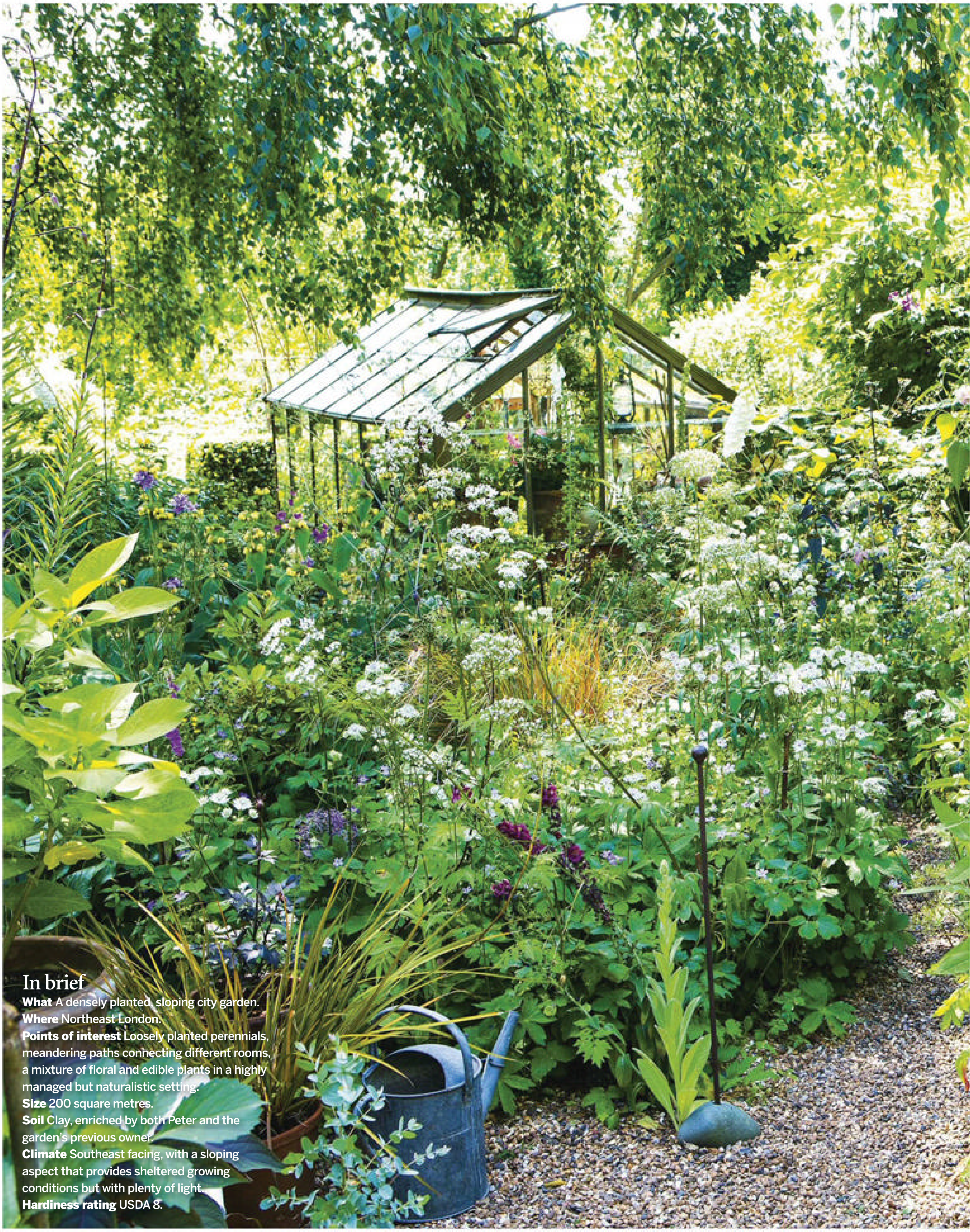
*Holds an Award of Garden Merit from the Royal Horticultural Society. †Hardiness ratings given where available.



In brief

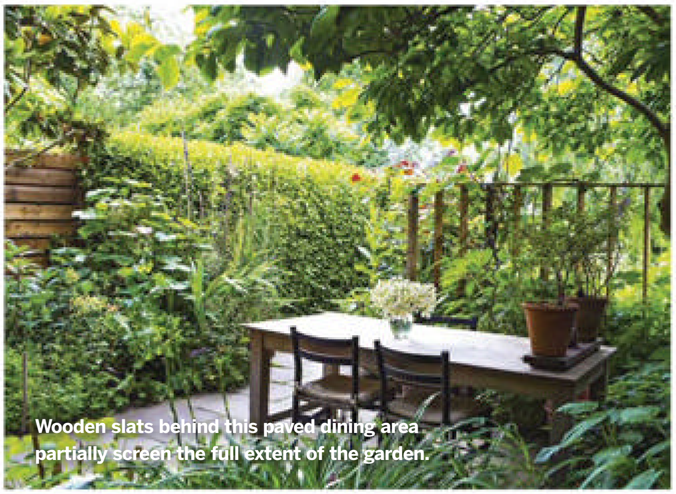
What A densely planted, sloping city garden.
Where Northeast London.
Points of interest Loosely planted perennials, meandering paths connecting different rooms, a mixture of floral and edible plants in a highly managed but naturalistic setting.
Size 200 square metres.
Soil Clay, enriched by both Peter and the garden's previous owner.
Climate Southeast facing, with a sloping aspect that provides sheltered growing conditions but with plenty of light.
Hardiness rating USDA 8.

Blueprint for beauty

Tucked away in north London is designer Peter Beardsley's secret garden, an unexpected, secluded oasis with a gloriously lush profusion of colour and planting – and hidden 'sitting glades' to enjoy it all

WORDS **JOJO TULLOH** PHOTOGRAPHS **RACHEL WARNE**

A gravel path wends its way through the exuberant planting to the greenhouse tucked away in a corner.



Wooden slats behind this paved dining area partially screen the full extent of the garden.

Foxgloves, valerian and yellow-flowered Jerusalem sage are all suited to thriving in the dry shade of the birch trees.

Peter's greenhouse is home to a mix of succulents and cacti – as well as a miniature watering can collection.

> *"I dreamed of a compost heap and weeds, to have things in the garden that self-seed. I wanted to manage seasonal flux; that is what really interests me"*

A garden designed with rooms works as a series of clearly defined spaces, but what about a garden of glades? This narrow, richly planted north London back garden wanders down tiers, along gravel paths and down narrow steps that lead you to hidden sitting spaces. A sheltered dining area is followed by a small pool of gravel with two deckchairs; further down is a restored wood-framed greenhouse filled with succulents and tomatoes; then comes a place to relax, with a bench and a hammock. With paths overhung by loosely planted perennials, the garden gives itself up bit by bit, each succeeding part coming as a delightful surprise. Descending through the 25m-long garden, the journey's end – reached via a woodland area – is next to the gleaming silver tracks of a railway line. Here, a tiny square space is cut out of a bramble thicket, with a floor of terracotta shards and a low wooden stool.

Designer Peter Beardsley uses words such as 'meander' and 'fray' to describe his garden, and there is a sense of time unravelling here, of losing yourself in this beautifully orchestrated naturalism. It has the same sense of glorious, exuberant growth barely held in check that you get at Great Dixter, an influence he is quick to acknowledge. "I turn up the dial on floral," agrees Peter.

When Peter moved here in 2008 the garden had mature hedges and trees and edged beds, but he didn't want straight lines. "I ripped out the wooden edges with the same glee that Christo tore up his rose garden at Dixter," he says. "Before, we had a sweet courtyard garden in Borough, but I dreamed of a compost heap and weeds, to have things in the garden that self-seed. I wanted to manage seasonal flux; that is what really interests me."

New Zealand-born Peter Beardsley came to horticulture in his late thirties after a career in event management, fundraising for ▷

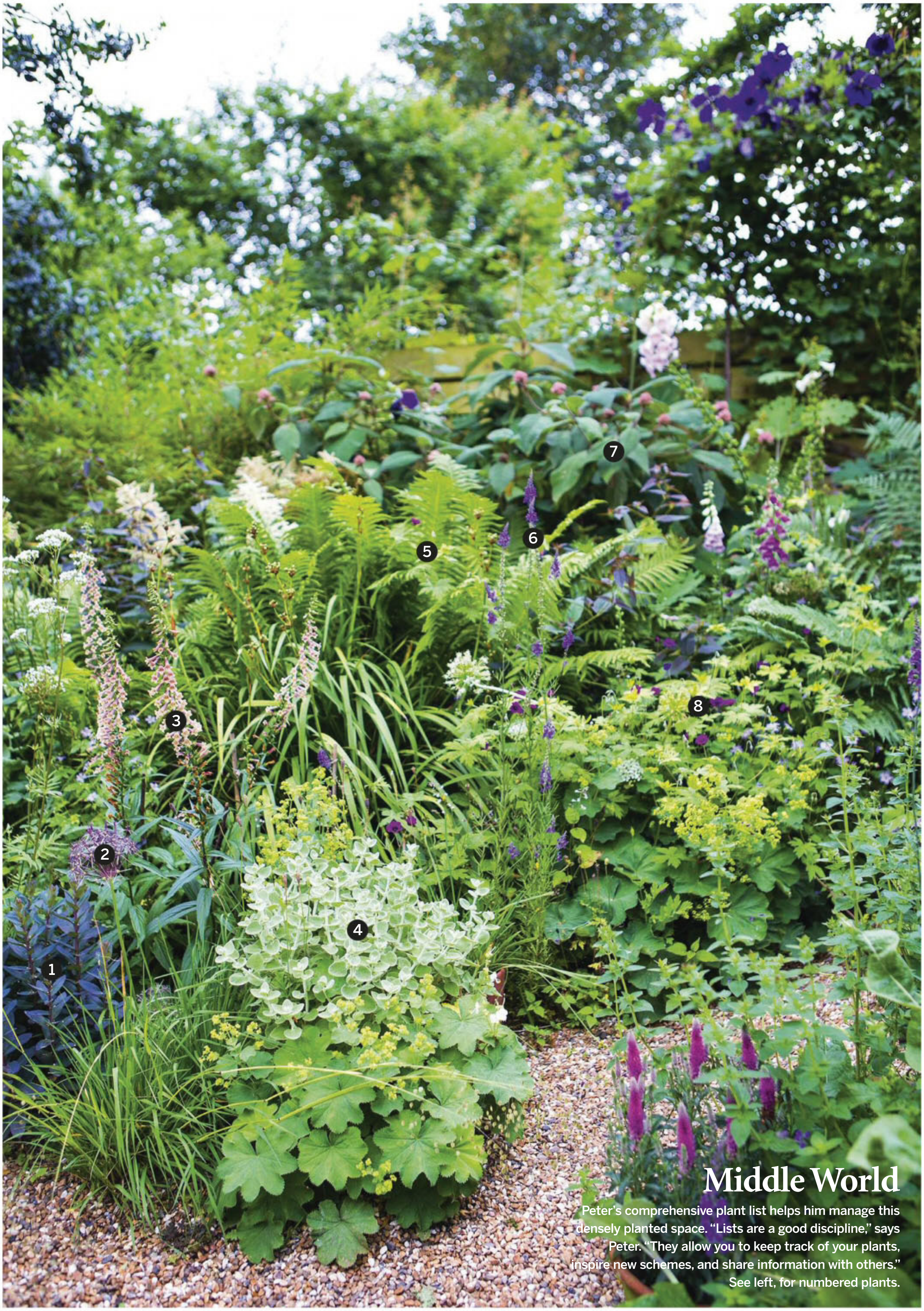
Plant combinations

1 MIDDLE WORLD (see facing page)

The Middle World part of his garden is, says Peter, a "volume-turned-up forest glade" – a mass of contrasting heights, leaf and flower shapes in a range of greens, pinks, purples and whites that's "most alive in spring". "It's naturalistic, but a lot of pushing and poking goes on, with most work done in winter and early spring." For Peter, only the woodland area is truly naturalistic – this area is a "showman's naturalism".

"It's ghastly if it's too bare in winter," says Peter, so a certain amount of evergreen is key. Evergreen plants include ***Ballota pseudodictamnus*** (4), while the shuttlecock fern ***Matteuccia struthiopteris*** (5) and ***Hydrangea aspera* 'Macrophylla'** (7) provide lush foliage in summer. The greenery is punctuated by purples and pinks in the form of the dark leaves of the dark-leaved ***Sedum* 'José Aubergine'** (1), ***Allium cristophii*** (2), a perennial foxglove, ***Digitalis* 'Pink Chapel'** (3), the purple toadflax ***Linaria purpurea*** (6) and ***Geranium* 'Ann Folkard'** (8).

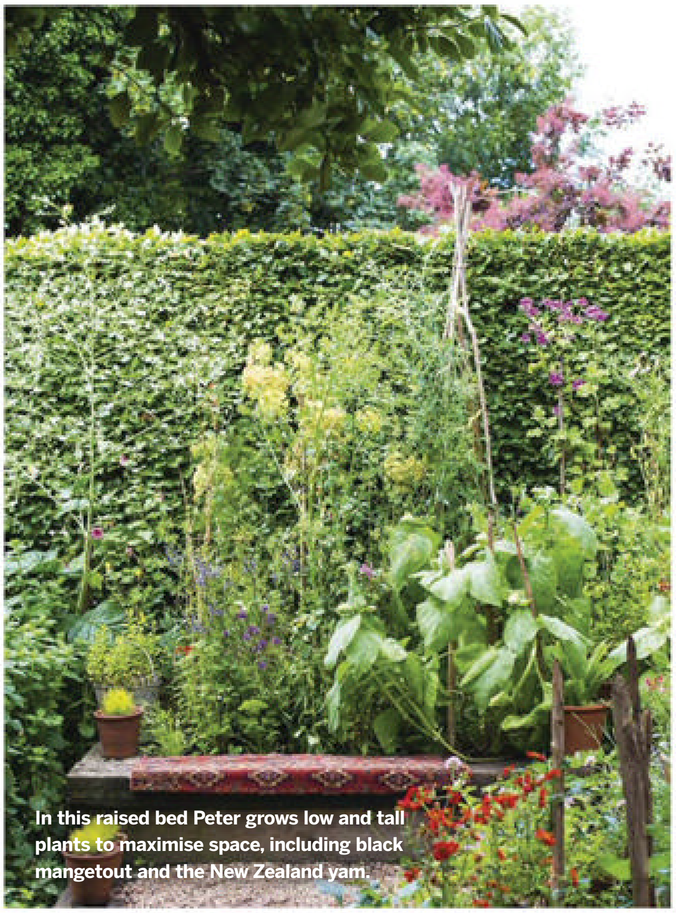
Turn over for second combination



Middle World

Peter's comprehensive plant list helps him manage this densely planted space. "Lists are a good discipline," says Peter. "They allow you to keep track of your plants, inspire new schemes, and share information with others." See left, for numbered plants.

Peter's potager is a free-flowering mix of ornamental and edible plants, with hot pinks provided by pelargoniums and even petunias.



In this raised bed Peter grows low and tall plants to maximise space, including black mangetout and the New Zealand yam.

While his garden may be high maintenance, Peter has built in many places for relaxation, such as this outdoor sofa.

> *"Plants inspire me; the garden is a constantly morphing entity. The happy accidents make up for the failures. It's high maintenance, but that's how I like it"*

▷ charities in New Zealand in London. He swapped his MC's top hat and tails for something more practical and enrolled in Rosemary Alexander's one-year gardening course. At the same time, he took on responsibility for a garden square in Notting Hill, before going on to work with Dan Pearson for seven years.

In April 2014 he set up his own garden design company. At present, he's designing a garden beside the Regent's Canal in east London for youth charity Skyway, as well as working with Dan Pearson on the design for the green bridge over the River Thames. "I tend towards naturalism, a style of gardening that I became immersed in while working with Dan. I learned a lot working with him on the Lutyens and Jekyll restoration project at Folly Farm in Berkshire." He adds, "I've developed a taste for English floral gardens; I used to be a bit fussy. I've even put in some petunias – a few years ago I would never have dreamed of it."

Peter has created a remarkable list of every plant in his garden; he calls it 'sheet music' for the garden. Visitors can take home a copy, which lists all 261 plants, including 126 perennials and sub-shrubs. When drawing up a list, he advises, "Subtracting a colour from a scheme can be a useful exercise." Peter gardens daily, if only briefly. "This garden takes a lot of tweaking. I like to garden like a cow – grazing."

"Above all," says Peter, "plants inspire me. I like the fact that the garden is a constantly morphing entity. The happy accidents make up for the failures. It's high maintenance, but that's how I like it." ☐

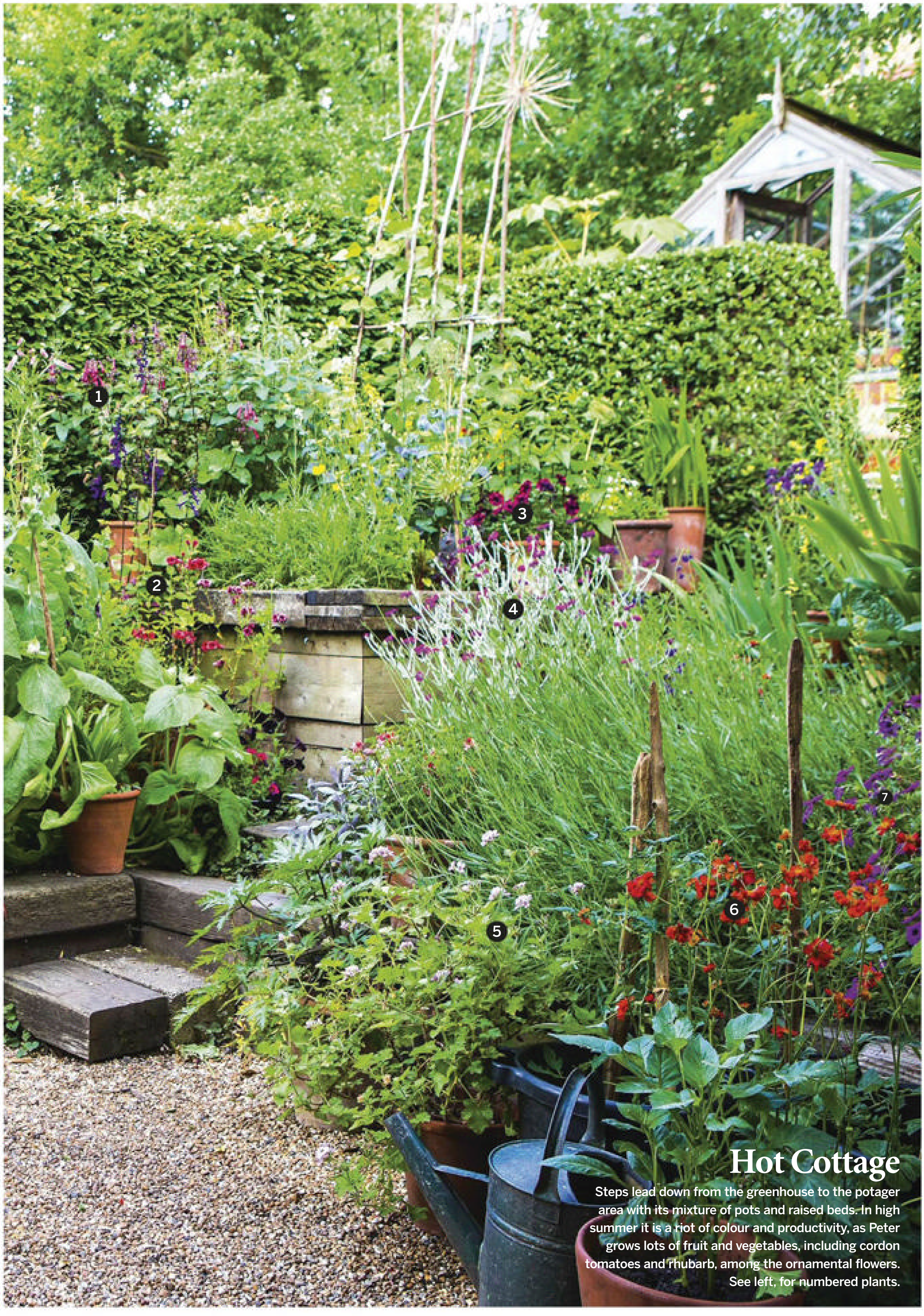
USEFUL INFORMATION

Address Stroud Green, London N4 4QJ.
Website peterbeardsley.com.
Open 7 June for the National Gardens Scheme (ngs.org.uk).

2 HOT COTTAGE (see facing page)

"At the very end of the garden I like playing with clashing colours," says Peter. "I call this Hot Cottage – it's self-seeding and weedy and where I try to experiment." For Peter, careful observation is key. "It's important to be able to identify plants at the stage of germination – that's the style of gardening I like." These self-seeders can then be moved into the most advantageous positions.

Hot Cottage is an ornamental potager with sage, rhubarb and iris leaves providing good contrast with searing crimson, vivid purple and deep pink blooms, displayed in a mix of pots and borders. Standout flowers include the pink trumpets of Cape fuchsia, ***Phygelia capensis* 'Claret'** (1), the scented ***Pelargonium* 'Paton's Unique'** (2) and the hot pink ***Petunia* 'Johnny Flame'** (3) with its dark eye. Besides the steps is the rose campion ***Silene coronaria*** (4) with its grey, felty leaves (better known by its previous botanical name of *Lychnis coronaria*). In the foreground, the delicate pale pink of ***Pelargonium* 'Attar of Roses'** (5) contrasts with the deep orange ***Geum* 'Mrs J Bradshaw'** (6), which in turn is offset by the Armenian cranesbill ***Geranium psilostemon*** (7).



Hot Cottage

Steps lead down from the greenhouse to the potager area with its mixture of pots and raised beds. In high summer it is a riot of colour and productivity, as Peter grows lots of fruit and vegetables, including cordon tomatoes and rhubarb, among the ornamental flowers. See left, for numbered plants.

When is a meadow

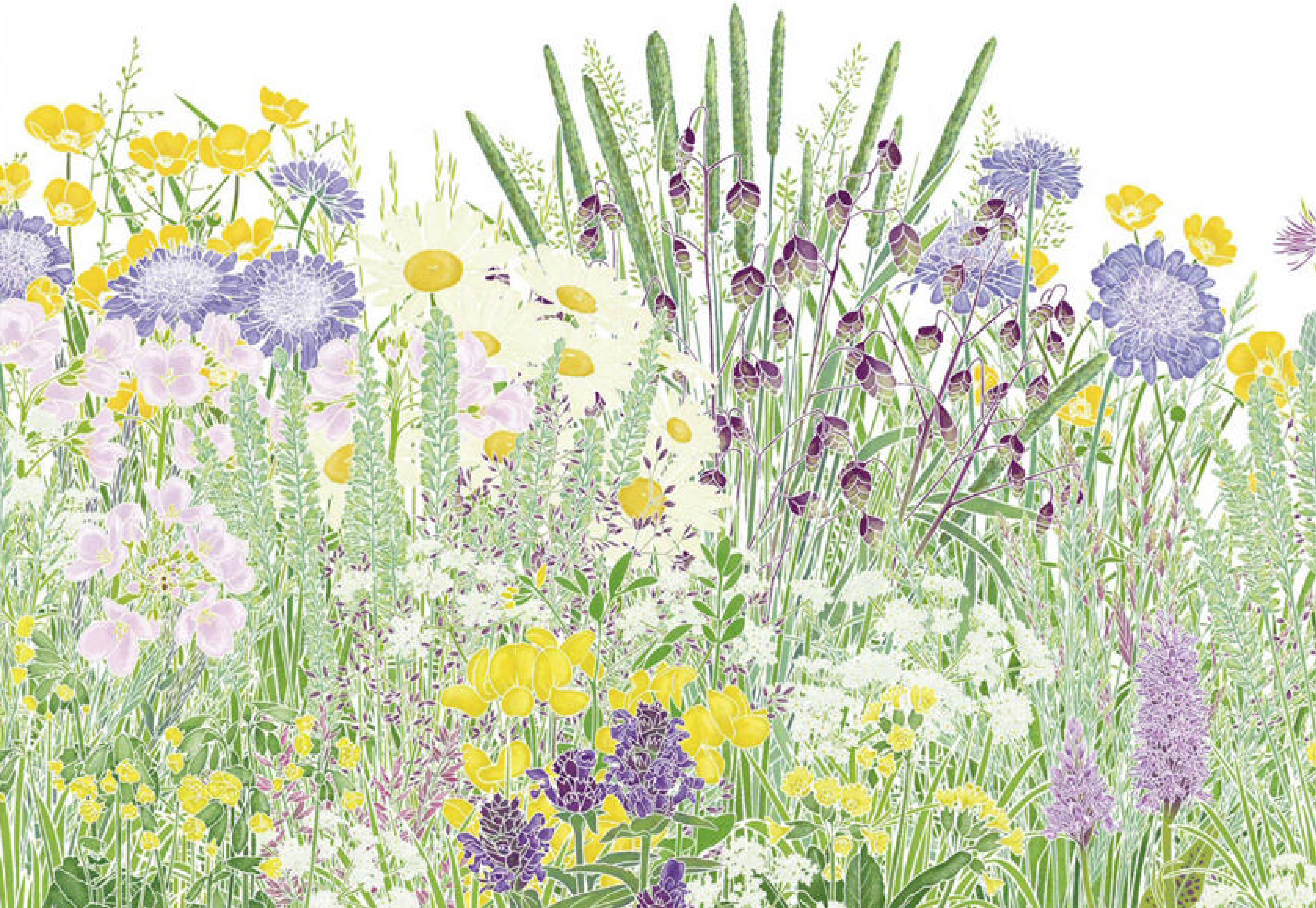
A brief history of the evolution of the meadow, from the last ice age until the present day – and why poppies and corncockle do not a meadow make…

WORDS **STEVE ALTON**
ILLUSTRATION **HANNAH McVICAR**

In my line of business – running a consultancy that specialises in habitat creation of various kinds – clients often ask me for a meadow. My usual reply is, 'What exactly do you mean?' That's not me being obtuse; it's a genuine question, because quite often what the client understands as a meadow is a world away from what pops into my mind on hearing the word. On pressing them further, the client will often go on to say, 'Oh, you know – poppies, cornflowers, that sort of thing.'

And therein lies the problem, because you don't find poppies and cornflowers in a meadow. They are arable weeds, adapted to live in an agricultural system where the soil is disturbed on an annual cycle. A meadow, on the other hand, is made up of perennial species, left to grow undisturbed year after year.

To understand the differences better, it helps to look at the origins of these two types of vegetation. In the aftermath of the last ice age, as the climate warmed, plants and animals slowly recolonised a Britain largely scraped bare of vegetation by glaciers. Before the English Channel formed, there was no physical barrier to this gradual invasion, and all the species we regard as truly native arrived by this route. Then along came our ancestors, Neolithic farmers looking for new territory to inhabit. They found a Britain cloaked in a



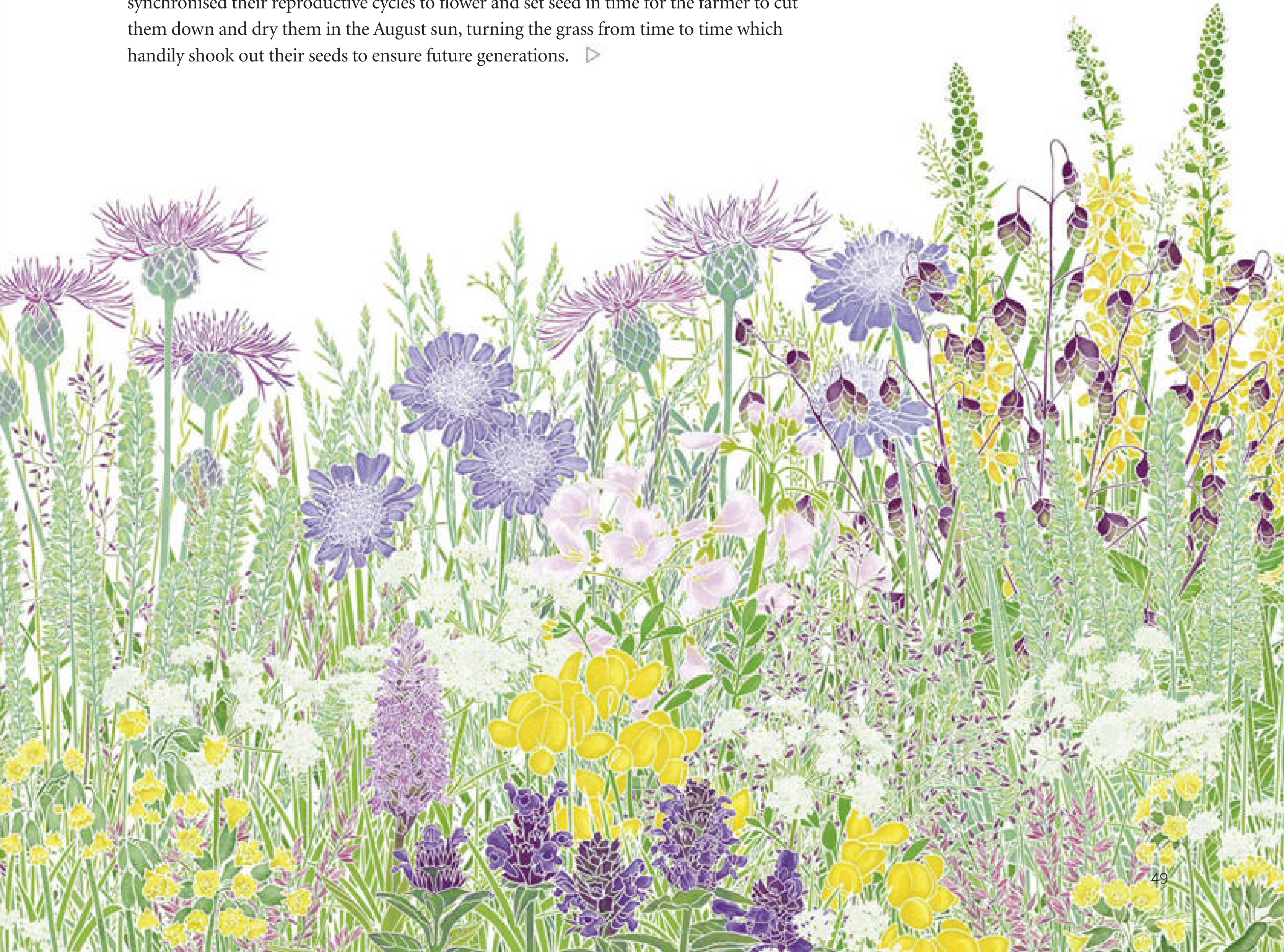
not a meadow?

dense blanket of woodland, sprinkled here and there with clearings created by the activities of herds of deer, bison and wild boar. In those constantly shifting clearings, our native plants of grassland and heath clung on to a precarious existence.

Those early farmers set about cutting down the trees to create space for their settlements and the fields they needed for their crops and livestock. Around each new hamlet they created pastureland and a patchwork of strip fields in which to grow the ancestors of wheat, oats and barley. The early breeds of sheep and cattle, although hardy, struggled to find sufficient food through the long, cold winters of these northern isles, and so some Neolithic agrarian genius hit upon the idea of cutting the grass of the pastures, drying it in the late summer sun and storing it as feed for the winter months.

The perennial flowers of glades and woodland edges gradually moved into these new fields, and found themselves in a brave new world where the annual cutting regime prevented the shade-giving trees from ever encroaching. Gradually, over the centuries, they synchronised their reproductive cycles to flower and set seed in time for the farmer to cut them down and dry them in the August sun, turning the grass from time to time which handily shook out their seeds to ensure future generations. ▷

You don't find poppies and cornflowers in a meadow. They are arable weeds, adapted to live where the soil is disturbed annually

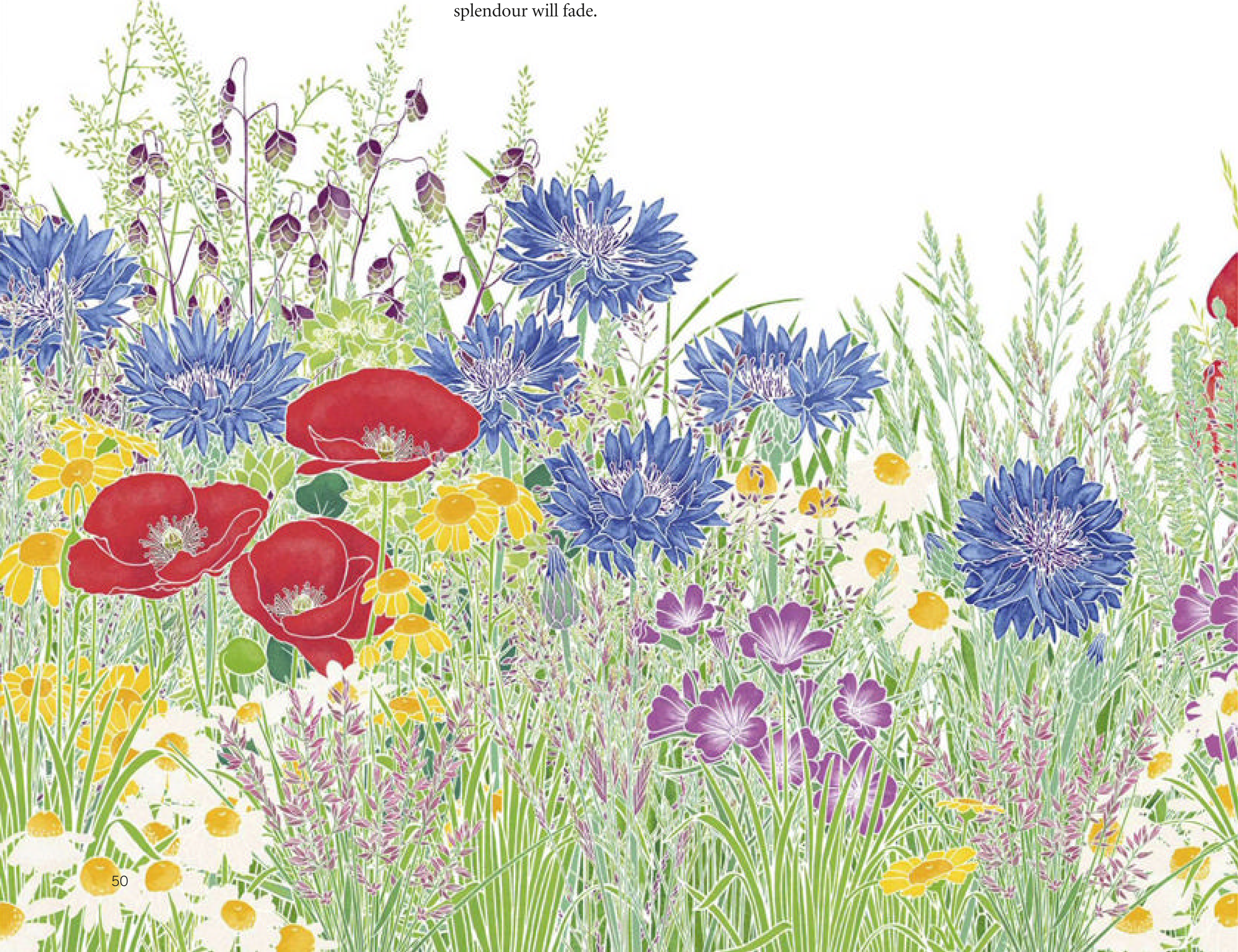


In a nutshell, a meadow is a grassland habitat, created to provide hay, supporting perennial flower species and managed by an annual cut

▷ And that, in a nutshell, is what a meadow is: a grassland habitat, originally created to provide hay, supporting perennial flower species, such as small scabious, cowslips, agrimony and common spotted orchid, and managed by an annual cut. A thing of tremendous, if subtle, beauty and a great rarity in the modern countryside.

The poppies, corncockle and cornflowers that are often mistakenly associated with a meadow have a rather different story. Surprisingly, many of them are not even truly native. As our distant ancestors domesticated a handful of apparently unpromising grasses in the fertile crescent of the Mediterranean, they found their fields coloured by a group of spectacular, but short-lived, annual flowers of disturbed ground. These species live fast and die young, relying on their abundant seed to provide the next generation. They would have moved very happily into the new cultivated fields, where farmers would harvest them along with the crop and sow them again in spring into freshly ploughed earth.

When these early farmers migrated northwards, they took the weed seeds with them as contaminants of their crops, lacking the technology to separate, literally, the tares from the oats. Eventually, these opportunists piggy-backed their way into Britain where, ever since, they have brightened up the corners of arable fields with their fleeting beauty. But make no mistake – poppies and corncockle do not a meadow make, and left unmanaged their splendour will fade.



Meadows – in the broadest sense – have received a lot of media attention lately, popping up in various guises at flower shows and notably at the London Olympic park in 2012. Despite the misinterpretation of what a meadow is, both annual and perennial mixes do have their place in modern plantings. The annual 'arable weeds' are quick to germinate, quick to flower and provide a long-lasting, colourful display. The downside is that the ground needs digging over and reseeding each year to maintain a good display. Perennial or 'proper meadow' mixes have a shorter flowering season and are more subtle in their range of colours, but will only need to be sown once and given an annual cut. ◻

RECOMMENDED SEED SUPPLIERS

Perennial meadow seeds: Landlife, the environmental charity based at the national wildflower centre in Mersyside, wildflower.org.uk
Annual seeds: FlowerScapes, flowerscapes.org.uk

RESOURCES

Meadows by Christopher Lloyd (Cassell Illustrated, 2004)
The Wildlife Gardening Forum, wlgf.org; Plantlife, plantlife.org.uk
Wildflower Meadows by Margaret Pilkington (Papadakis, 2012)

Where to see meadows

Your local Wildlife Trust will almost certainly have a meadow nature reserve near you; look up their reserves map at **wildlifetrusts.org/wildlife/reserves**

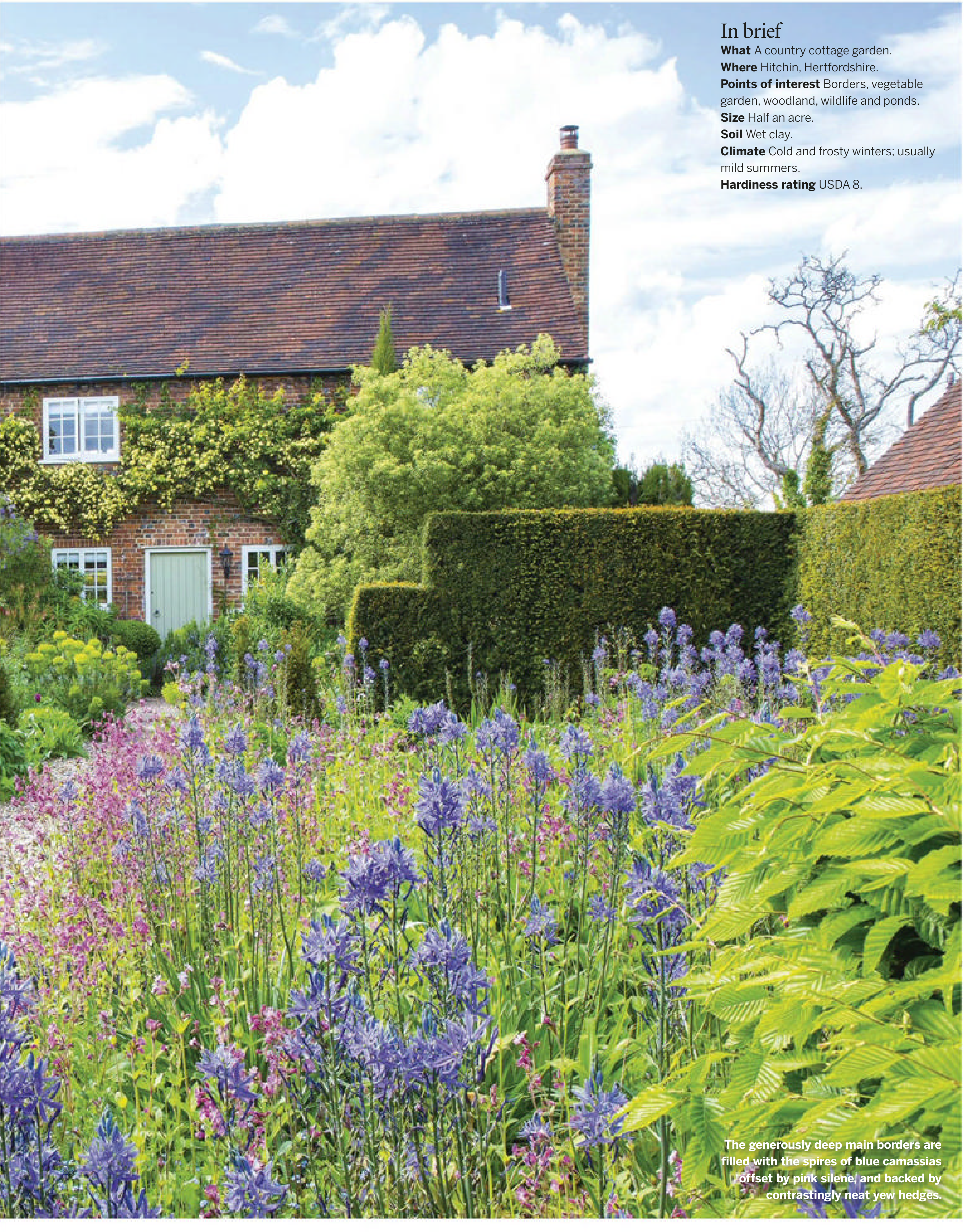
Some of the best include:

- Chimney Meadows, Staffordshire
- Cribbs Meadow, Leicestershire
- Cricklade North Meadow, Wiltshire
- Kingcombe Meadows, Dorset
- Mottey Meadow, Staffordshire

Embracing nature

A long-abandoned cottage garden has been given new life and a distinctive charm developed over 20 years by owners Julie and Tim Wise

WORDS **JAMES ALEXANDER-SINCLAIR** PHOTOGRAPHS **MARIANNE MAJERUS**



In brief

What A country cottage garden.
Where Hitchin, Hertfordshire.
Points of interest Borders, vegetable garden, woodland, wildlife and ponds.
Size Half an acre.
Soil Wet clay.
Climate Cold and frosty winters; usually mild summers.
Hardiness rating USDA 8.

The generously deep main borders are filled with the spires of blue camassias offset by pink silene, and backed by contrastingly neat yew hedges.

The garden was a tangle of undergrowth, with the only sign of cultivation being the fading outline of a small vegetable patch and a couple of stray dahlias

If you live in a very pretty cottage, surrounded by woodland, then it needs to have a good name. Rustling End Cottage is pleasantly bucolic, and effortlessly conjures up images of autumn leaves, the scent of somnolent roses and the memory of flocks of chattering coal tits. This has been home to Julie and Tim Wise for the past 20 years, over which time they have created a glorious cottage garden.

"When we first saw this house it was not much more than a shed in a field," remembers Julie. The garden was a tangle of undergrowth, with the only sign of cultivation being the fading outline of a small vegetable patch and a couple of stray dahlias. This did not deter them – Tim even proposed to Julie in the garden; they weren't allowed inside the house in case the roof fell in.

While Tim got on with renovating the house, Julie started on the garden. "I had no real idea where I was going but started by making a little garden by the back door." She then spent every available moment in libraries and visiting gardens, notebook at the ready. She had one big advantage over most gardeners: her job as a senior cabin crew member with British Airways meant that, as well as visiting NGS gardens in English villages, she also visited botanic gardens in pretty much every major city from Sydney to San Francisco.

So, loaded with information and inspiration, she returned to Rustling End and set about making a garden. "Rooms," she decided, "were the answer. I liked the idea of not being able to see everything at once." The first step was to plant hedges of hornbeam. "The ground here is wet and heavy in places so that seemed the most sensible option." These hedges enclosed generously planted beds. Although the garden is only half an acre, the main path is 2.4m wide and the flanking borders 5m deep. "I based the path's width on two people walking together – two quite large people."

This path leads up to the house and forms the main axis of the garden. It goes from the hot terrace out towards the Wareham lawn, which surrounds a pond and is the only formal grass in the garden. To one side is another

▷

1 The view from the terrace of the borders bursting with lime *Euphorbia characias*, blue *Camassia leichtlinii* subsp. *suksdorfii* and pink *Silene dioica*.

2 The revolving summerhouse in the woodland garden with the Japanese snowball, *Viburnum plicatum* f. *tomentosum* 'Mariesii'.

3 The arching stems of Solomon's seal hang delicately over a profusion of other flowers.

4 The Wareham lawn offers some calm among the exuberance of the rest of the garden.

5 The woodland garden features purple-leaved *Lysimachia ciliata* 'Firecracker' growing through *Euphorbia griffithii* 'Robert Poland' with its bright orange-red flowers.

6 The leaves of the black elder *Sambucus nigra* f. *porphyrophylla* 'Black Lace' contrasts with the pale pink *Persicaria bistorta* and red campion beneath.

7 The terrace has drought-tolerant planting, including a pair of tall, thin *Cupressus sempervirens*, grass *Stipa gigantea* and sculptural-leaved *Acanthus mollis*.

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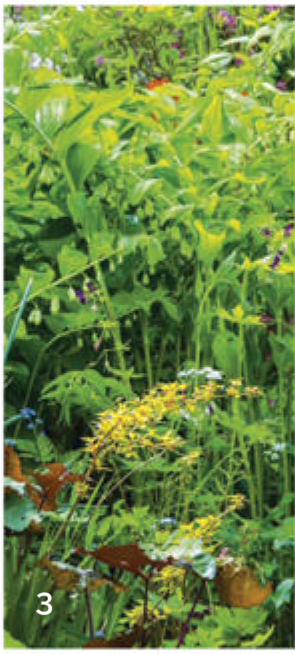
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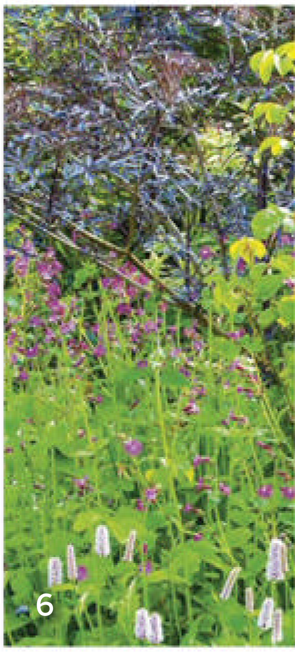
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Julie's tips for creating a cottage garden

1 Cottage gardens need a feeling of abundance, with lots of plants in every cranny. The secret is not to let it become fussy, so keep the palette simple. Using big groups of a few varieties and repeating them through borders is far more effective than single specimens.

2 "When we first got here the place was alive with birds, but they seemed to lessen the more work we did in the garden." While the tangled brambles may be an inconvenience, they are home to creatures. Julie put back lots of hedges to give shelter and food for wildlife.

3 Every garden, no matter how natural it looks, needs care and attention. Without good maintenance the more thuggish plants take over and nature reclaims the garden. That said, try to make it as easy as possible; no one wants to be a slave to their garden.

4 Julie is quite random with her plant selection. "I have no colour scheme and am very happy with colour clashes – it all just adds to the excitement."

5 "One of my favourite parts of the garden is the paddock." It is the part that is most untouched: fenced off but left with a corridor for the deer, and a wild-flower meadow. It's where country cottage meets countryside.

6 Contrast is important. In the front garden big wedges of box squeeze on to the paths and a chestnut tree in the corner is under-planted with ivy. "We also planted the enormous rambling rose, *Rosa mulliganii*, which snakes up into the tree."

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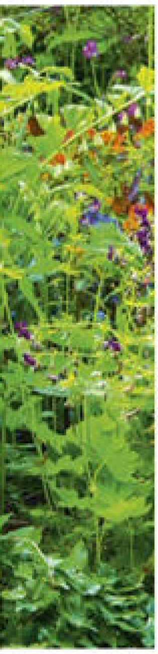

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View through to the woodland garden with *Lonicera tragophylla* weaving through the yew, with mass planting of geranium beneath.

▷ path that snakes off into a wilder woodland garden based around a handsome old oak, around which Julie has planted stands of *Rubus* 'Benenden' and a fine *Euonymus hamiltonians* (an attractive form of spindle). There is also a neat vegetable garden and a greenhouse full of aeoniums.

Three things drive Julie's passion for gardening. The first is the simple pleasure of having a garden. The second is nature: she is rightly proud of the ecosystems she has helped create. "We have recorded 62 types of bird, 21 species of butterfly, 45 different moths and 19 types of lichen on the front gate alone." The third is an urge to share her garden. "We have evening openings with wine, which is popular."

As for the future, Julie and Tim are suffering slightly from the 20-year itch. I don't know what their next project will be, but I hope they ask me back to visit. □

USEFUL INFORMATION

Address Rustling End, Codicote, Hitchin, Hertfordshire SG4 8TD.

Website rustlingend.com.

Open 1 August and 13 September under the National Gardens Scheme (ngs.org.uk).

8 of Julie's favourite plants

1 *Rosa* x *odorata* 'Mutabilis'
Very long flowering with amazing gradation of colour from pink to peach. "I first saw it in Dan Pearson's garden at Home Farm and have loved it ever since." 1.5m. AGM*. RHS H5, USDA 5b-10b†.

2 *Camassia leichtlinii* subsp. *suksdorfii*
One of the very best early summer bulbs, with a beautifully clear blue colour. Goes brilliantly with grasses and fills a useful gap before the proper summer plants take over. 1-1.5m.

3 *Papaver orientale* 'Beauty of Livermere'
The brightest and best oriental poppy with flowers the colour of cherry-stained lips. Cut back immediately after flowering because it dies back very messily.

4 *Valeriana officinalis*
This works really well in this heavy soil. Tall and elegant with white or pale pink flowers in summer.

5 *Anemanthele lessoniana*
The pheasant tail grass is an excellent evergreen foil for most herbaceous plants. Not very long lived but readily seeds itself.

6 *Geranium* 'Ann Folkard'
A glorious magenta flower with lime-coloured leaves. A great cottage garden plant that scrambles through its neighbours. 50cm. AGM. RHS H7, USDA 5a-8b.

7 *Lysimachia ephemerum*
An unusual plant but excellent in heavier soil. The leaves are a very attractive dusty grey, topped by small white flowers. Great as a foil to brighter colours. AGM.

8 *Silene dioica*
The native red campion. A prolific self-seeder so be wary, but no cottage garden should be without it as it looks delightful and has very striking seedheads as well. 90cm. USDA 5a-9b.

*Holds an Award of Garden Merit from the Royal Horticultural Society.
†Hardiness ratings given where available.

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1 MARIANNE MAJERUS / THE OLD ENGLISH GARDEN, BATTERSEA PARK, LONDON / SARAH PRICE , 3 JASON NGRAM / GAP, 4 MM / MICHAEL TAUBENHEIM AND CHRISTOPHER MOORE 5 JOHN GLOVER / ALAMY, 6 MM / HEYKOOP LEE, LINCOLNSHIRE, 7 MM / PHOENIX PERENNIAL PLANTS

Turk's cap lilies

These beguiling woodland flowers illuminate a shaded border beautifully and their delicate appearance belies their hardy and adaptable nature

WORDS **VAL BOURNE** PHOTOGRAPHS **DIANNA JAZWINSKI**

In brief

What Bulbous perennial. An extremely hardy group of woodland lilies with whorled leaves and a candelabra of downturned flowers, which are produced in late spring and early summer.
Origins The common Northern-hemisphere lily (*Lilium martagon*) is found across continental Europe and Asia as far east as Mongolia in deciduous woods, scrub and mountain pasture, growing up to 300m above sea level. Closely related species can be found in Europe and Asia.
Season Flowering from May until June, but the decorative seedpods and statuesque stems remain a feature until later in the year.
Size Heights vary between 90cm up to 1.5m.
Conditions Turk's cap lilies love cool places in undisturbed areas. Like all bulbous plants, they prefer good drainage and good soil. However, they are forgiving and adaptable.

***Lilium* 'Akimena'**
Pallid yellow flowers, with a slight purple flush in bud, develop lots of orange-red spotting as they open. Like all hybrids it will not come true from seed. Height (H) 90cm.

Val Bourne is a garden writer and lecturer and judges plant trials at RHS Wisley.

The flowers of the Turk's cap lily have an understated elegance that lifts the woodland garden in early summer when most woodlanders have long gone. It is an adaptable, hardy and long lived plant, and, if happy, will spread slowly into drifts by distributing its discus-shaped seeds through the air; these germinate where they land. Its tall, willowy silhouette looks best dispersed through shrubs and trees in light shade.

Lilium martagon is one of a handful of species in the Turk's cap group. Others being *L. hansonii* from Japan and Korea, *L. distichum* and *L. medeoloides* from China and the Turk's cap-like, but cup-flowered *L. tsingtauense* from eastern China. There are also other Turk's cap lilies that do not produce whorls of leaves, such as *L. duchartrie* from southwest China.

The common name of Turk's cap refers to the flowers' resemblance to a style of turban worn by the Sultan of the Ottoman Empire, Mehmed I (1381-1421). The martagon was included in a Dutch florilegium painted by Emanuel Sweert, who was also a nurseryman. This was commissioned by growers and published in 1612, indicating that the martagon was already being sold through the Dutch bulb trade.

In 1568 the English botanist and herbalist William Turner (1508-1568) listed the martagon lily in the second of his three-part herbal. Turner, a Calvinist, who completed a medical degree in Italy in 1542, travelled widely through France, Germany, Italy and Switzerland in part to escape religious persecution. He would almost certainly have seen wild colonies of this lily on his travels, however, it's unclear whether Turner admired the martagon for medicinal reasons or for its beauty. The bulbs are still listed in modern herbals as a diuretic, a soothing emollient and an expectorant.

The martagon lily became popular with those Victorian gardeners who admired wilder planting schemes. William

▷

* Holds an RHS Award of Garden Merit.
† Hardiness ratings given where available.

▷ Robinson (1838-1935) writing in *The Wild Garden* describes a dark-purple form he knew as *dalmaticum* (now known as var. *cattaniae*). He also commends the pure-white unspotted *Lilium martagon* var. *album*, although the white form is generally less vigorous and prefers lighter soil. Ellen Willmott (1858-1934), another devotee of the wild garden, planted martagon lilies in her Warley Place garden in Essex. Some still thrive in the walled garden and others in remote woodland areas of the 30-acre estate.

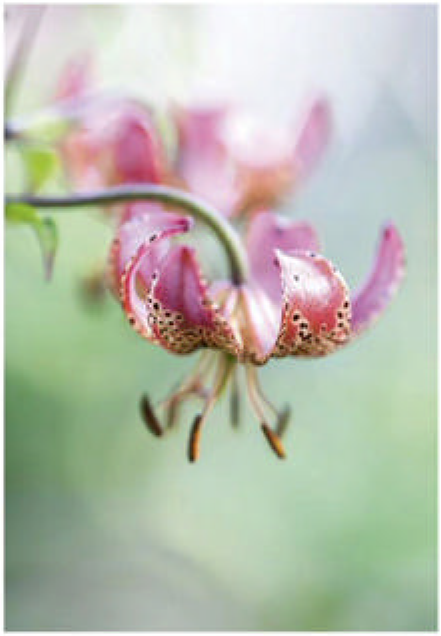
Ellen, who gardened alongside her sister Ruth and mother Ellen, had an interesting way of planting her bulbs. The children of her gardeners were wheeled along in a wheelbarrow, throwing them out as they went, and the bulbs were planted wherever they fell. When Ellen's younger sister Rose married into the Berkeley family in 1891, she moved to Spetchley Park in Worcestershire. Ellen encouraged Rose to plant martagon lilies in the woods and, 100 years later, it's the largest drift of martagons I've ever seen, stretching a good half mile or more.

Bulb growers began to hybridise the five species of lily (listed above) in the 19th century. The first dark-maroon British hybrid (between *L. martagon* and *L. hansonii*) was bred in 1890 by a Mr C Baden-Powell of Southborough in Kent and this hybrid became known as *L.* x *dalhansonii* (see page 62). The white *L. martagon* var. *album* was also used with *L. hansonii* by CG van Tubergen in the early 20th century to produce the Marhan Group of orange lilies.

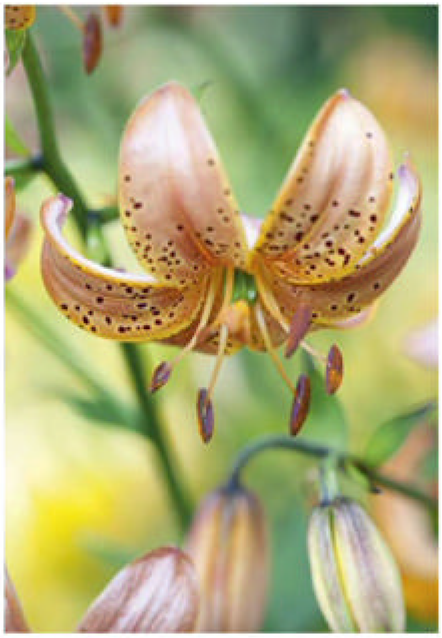
Sarah Elizabeth Backhouse (1857-1921) of Sutton Court in Herefordshire then produced the Backhouse hybrids, working with her husband. The finest was named 'Mrs RO Backhouse' in 1921. This vigorous lily bears a wide candelabra of well-spaced subtle yellow flowers lightly spotted in red. It performs brilliantly in bright shade in my own garden.

However, there's still a place for the pure *Lilium martagon*, a majestic woodlander that extends the shadier border into summer and beyond. If you're patient, in a few years you could have a colony of your own.

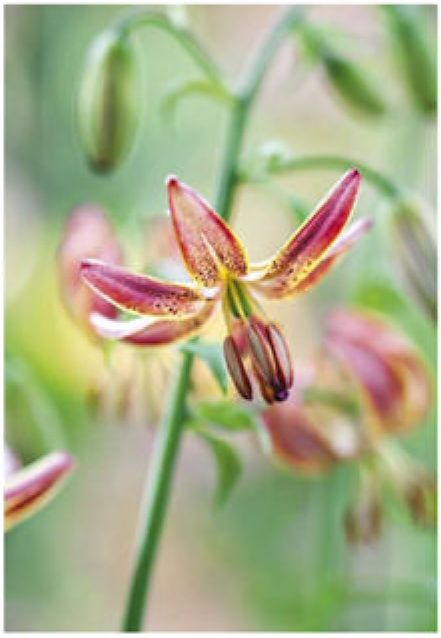
• Recommendations for Turk's cap lilies continue over the next six pages, most of which are of hybrid origin unless otherwise stated.



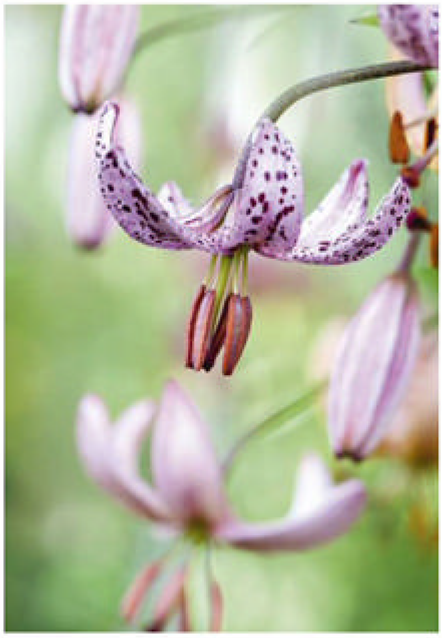
***Lilium* 'Gaybird'**
Reputedly named after the Canadian breeder Robinson's Gaybird Nursery, this striking, flamingo-inspired martagon has heavily spotted petals and prominent red-brown stamens. H 1.5m.



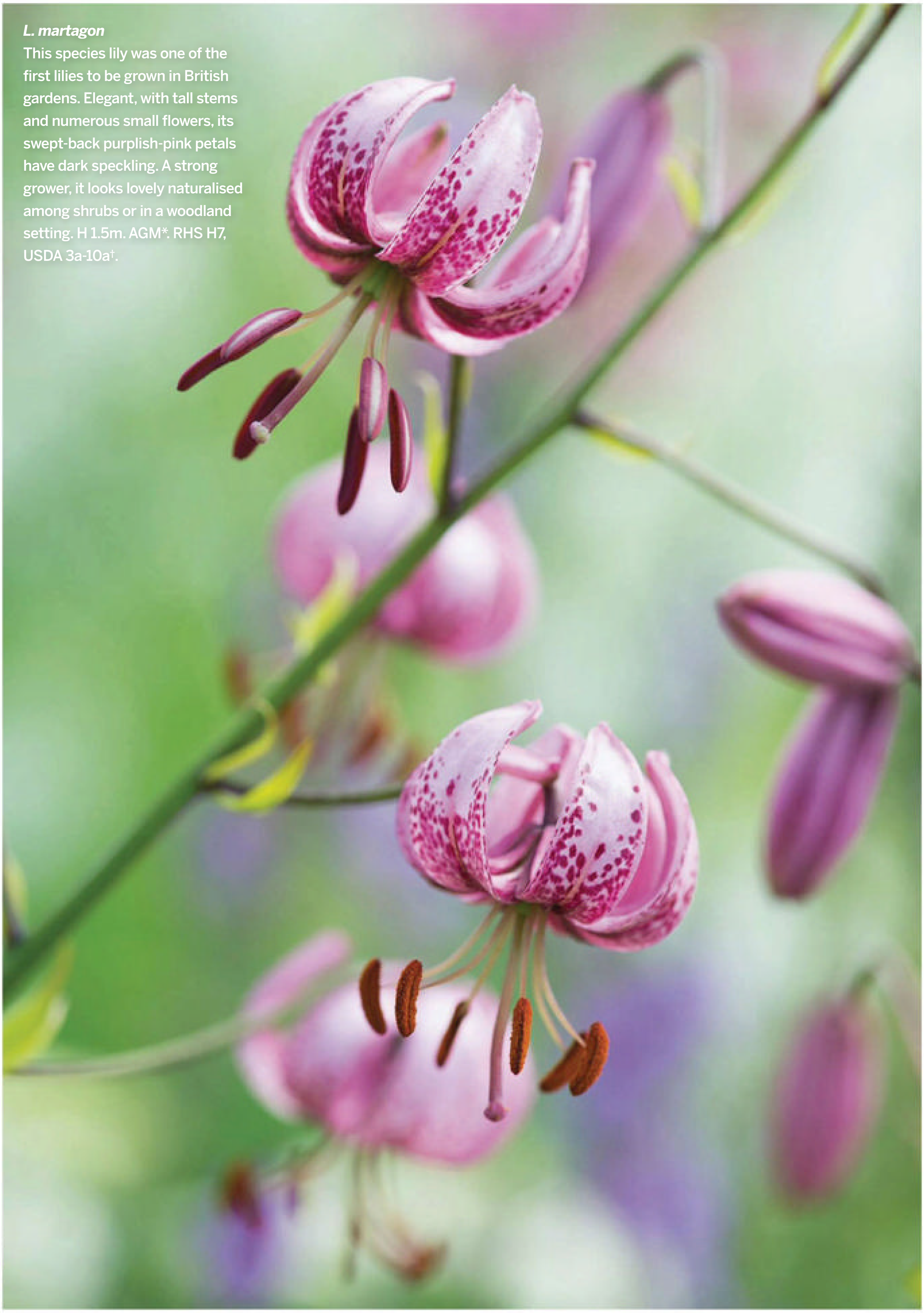
***L.* 'Attiwaw'**
This Alberta-bred lily mixes shades of yellow, purple and pink in its shot-silk flowers held on strong stems. The orange centre sets off the small purple spots. However, it's more difficult to establish than some. H 90cm.



***L.* 'Slate's Select'**
A statuesque Turk's cap named by Canadian lily breeders Hugh and Ruth Cocker, with wide-open flowers in a dust-rose colour that have heavily spotted golden middles. Rescued after George Slate's death. H 1.2m.

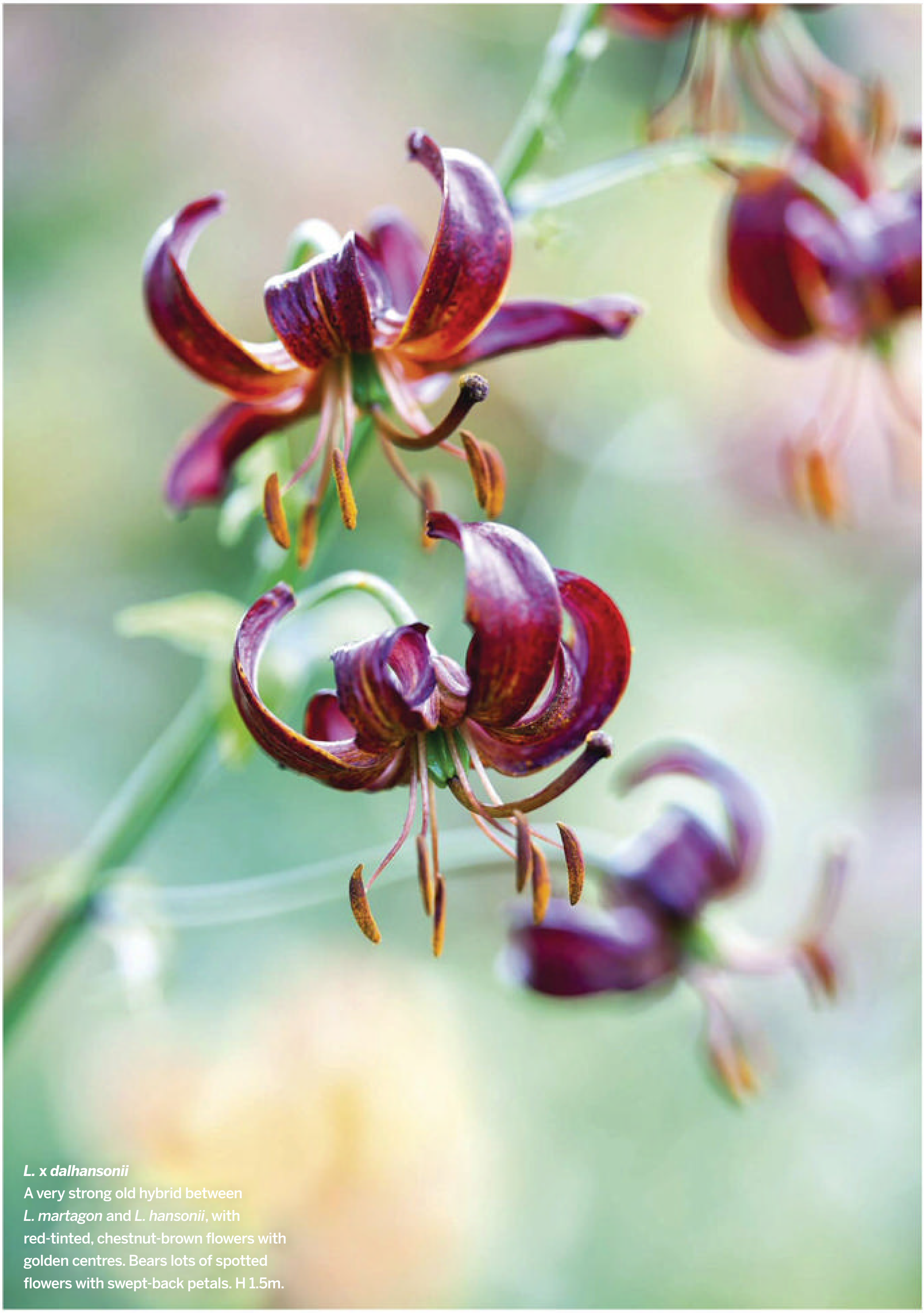


***L.* 'Purple Ozelot'**
Winner of the 'Second best lily' at the North American Lily Society (NALS) show at Des Moines in 2013, this vigorous but dainty hybrid bears lots of downward-facing, purple-spotted flowers with very reflexed petals. H 1.1m.

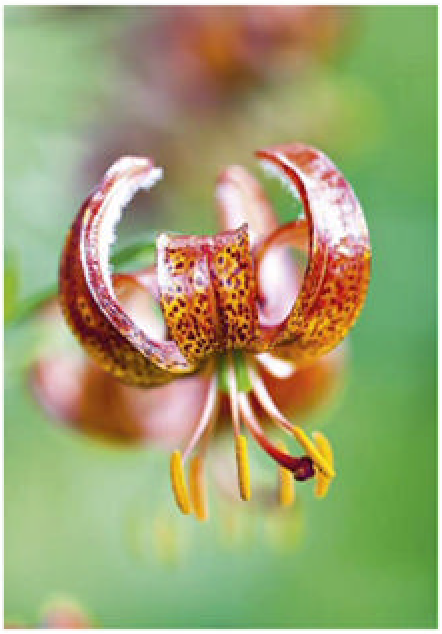


L. martagon
This species lily was one of the first lilies to be grown in British gardens. Elegant, with tall stems and numerous small flowers, its swept-back purplish-pink petals have dark speckling. A strong grower, it looks lovely naturalised among shrubs or in a woodland setting. H 1.5m. AGM*. RHS H7, USDA 3a-10a†.

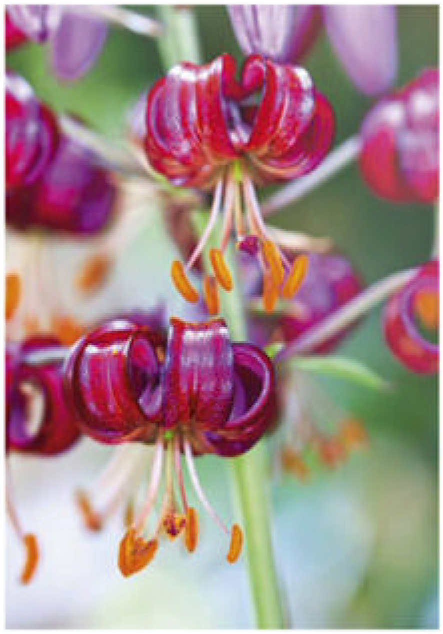
TIM GAINEY / ALAMY



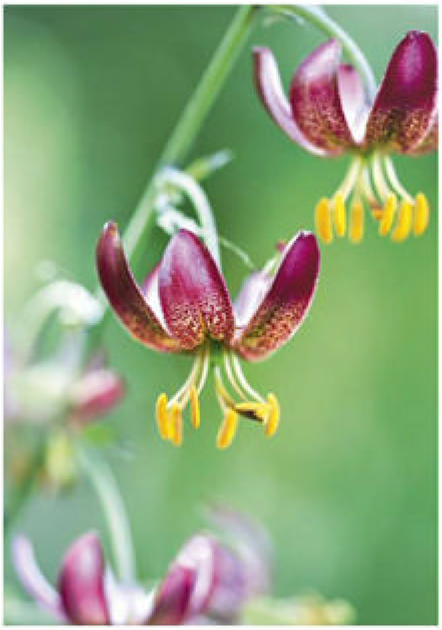
L. x dalhansonii
A very strong old hybrid between *L. martagon* and *L. hansonii*, with red-tinted, chestnut-brown flowers with golden centres. Bears lots of spotted flowers with swept-back petals. H 1.5m.



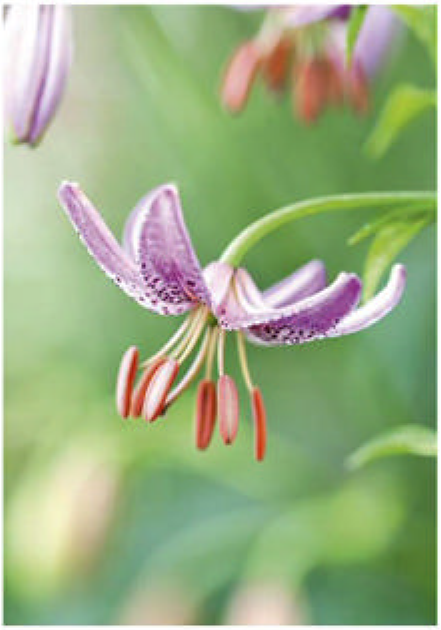
***L.* 'Ceri Rees'**
A very vigorous new Turk's cap with open-faced, brown-red flowers. It bulks up quickly and can bear 15 flowers per stem. However, like many recently bred martagon hybrids, it is hard to acquire. H 1.1m.



***L.* 'Port Wine'**
A flower-filled, shorter Turk's cap with wine-red flowers that glow on dark stems above good foliage. Very little spotting and the petals display a slight orange edge that matches the stamens. H 90cm.



***L.* 'Russian Red'**
A dark red Turk's cap lily with elegantly upturned petals. The name is possibly a synonym for 'Red Russian', which in turn is often called 'Russian Morning'. Possibly a wild form collected in Russia. H 1m.



***L.* 'Moonyeen'**
A heritage martagon bred in the mid 1900s in Canada, this elegant, smaller-flowered hybrid produces two stems per bulb. Subtly spotted, purplish-pink petals, with fine, red-purple spots, sweep up above long stamens. H 1m.

Cultivation

Turk's cap lilies need a cool period of dormancy. They like a lightly shaded position and good soil that does not lie wet in winter. However, they do not do well on very dry soil. They will grow in neutral soil and in mildly acidic soil, but not in highly acidic soil or in very alkaline soil.

If you plan to naturalise *Lilium martagon,* it's best to plant just one bulb as a trial in order to find out if they like your garden. Bulbs are expensive, costing on average £6 each, which is understandable given that it takes several years to produce bulbs of flowering-sized.

When seeds of *L. martagon* fall naturally they germinate in the first year but stay underground, a process known as delayed hypogeal germination. The following year, after a period of vernalisation (cold weather), the tiny bulblets produce one leaf. Whorls of leaf appear from the third, fourth or fifth year.

If you collect the seeds and place them in a bag with moist compost, you can keep them in the warm for three months and then place them in a refrigerator for three months. If you do this twice you will shorten one year's natural cycle down to six months.

The pure-white form of *L. martagon*, which is beguiling in evening light, almost always comes true from seed. Hybrid martagons (and other Turk's cap hybrids), on the other hand, produce seedlings that are unlikely to resemble the parent. To ensure plants remain true, propagate by scaling or division only.

Scaling involves removing some of the outer scales from a plump bulb. The best scales are triangular, not long and narrow. Dry the scales for 24 hours, out of direct sunlight, and then place them in a clean polythene bag with either peat moss or vermiculite, both of which should be just moist. Seal the bag, leaving plenty of air inside, and place in a dark drawer for 12 weeks. After this the new bulbs will have formed and they can be potted up. Do not separate them from the original scales.

Dividing a clump of lilies is best done after flowering has finished.

However, newly transplanted lilies can and do sulk. Only move, or divide them, if you really have to and always replant straight away. Never let bulbs dry out.

Pests

Lily beetle is a problem and in parts of mainland Europe it's kept in check by four species of parasitic wasp that attack the larval stage. Only one of these predators, *Tetrastichus setifer*, was known to occur in the UK. However, research at the RHS found a second species of parasitic wasp (*Lemophagus errabundus*) in 1999. The continuing prevalence of this beetle indicates that the parasitoids present in the UK are not sufficient to prevent this beetle causing problems. Whenever you see one of these bright-red beetles, the best course of action is to squash it.

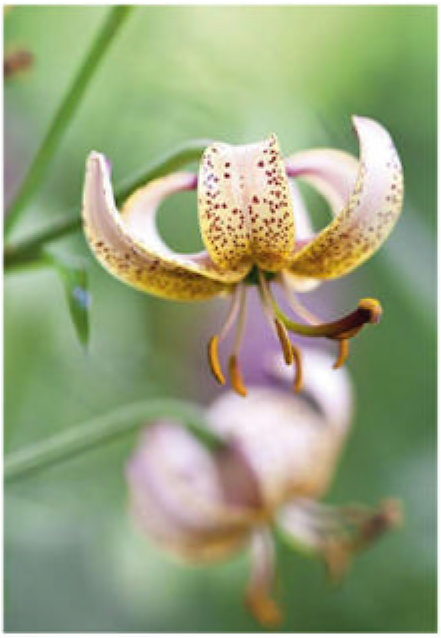
North American hybrid Turk's caps

The hardiness and endurance of the Turk's cap lily in colder parts of North America has encouraged many American hobbyists (breeders who do it for love rather than money) to name lots of hybrids in recent years. Many are members of the North American Lily Society (NALS) and there are many specialist lily nurseries. Turk's cap breeding also takes place in colder parts of Germany.

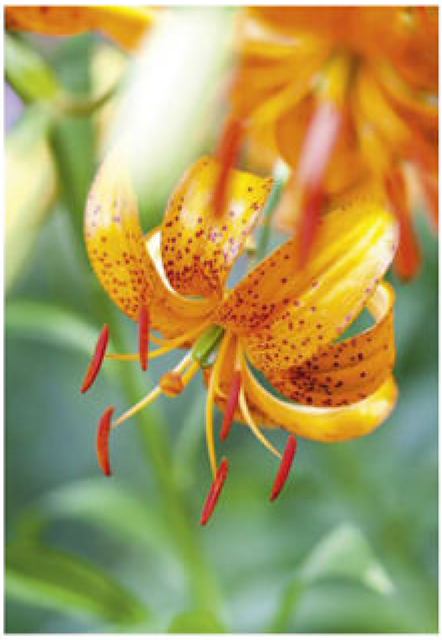
Richard Hyde of HW Hyde, a Berkshire-based specialist lily nursery, travels to Canada every year in order to collect some of the best newly bred hybrid Turk's caps. He looks for a wide candelabra of well-spaced Turk's cap flowers, and told me that "it isn't always easy to persuade the breeders to let their prized plants go". He now has a collection of 150 and they're becoming highly popular with his customers because the colours of these modern hybrids are very varied and vibrant.

Where to buy

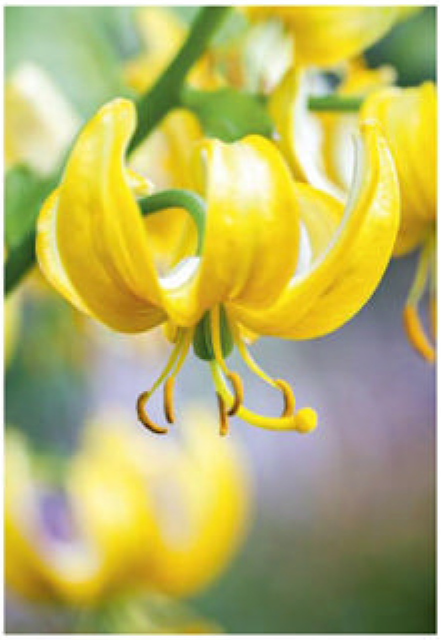
- **HW Hyde and Son**
  Tel 0118 934 0011, hwhyde.co.uk
- **Jacques Amand International Ltd**
  Tel 020 8420 7110,
  jacquesamandintl.com



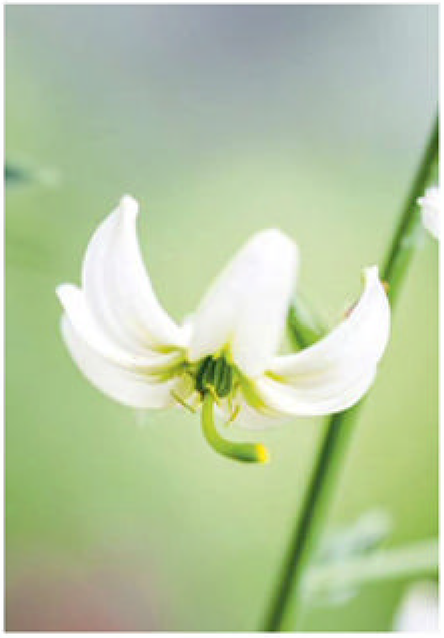
L. **'Bethan Evans'**
A top 20 contender for the RHS Plant of the Year 2012, this feminine, pale-pink lily with flared flowers, which are finely dappled in red-pink, is easy to grow. Named after the breeder's granddaughter. H 1.2m.



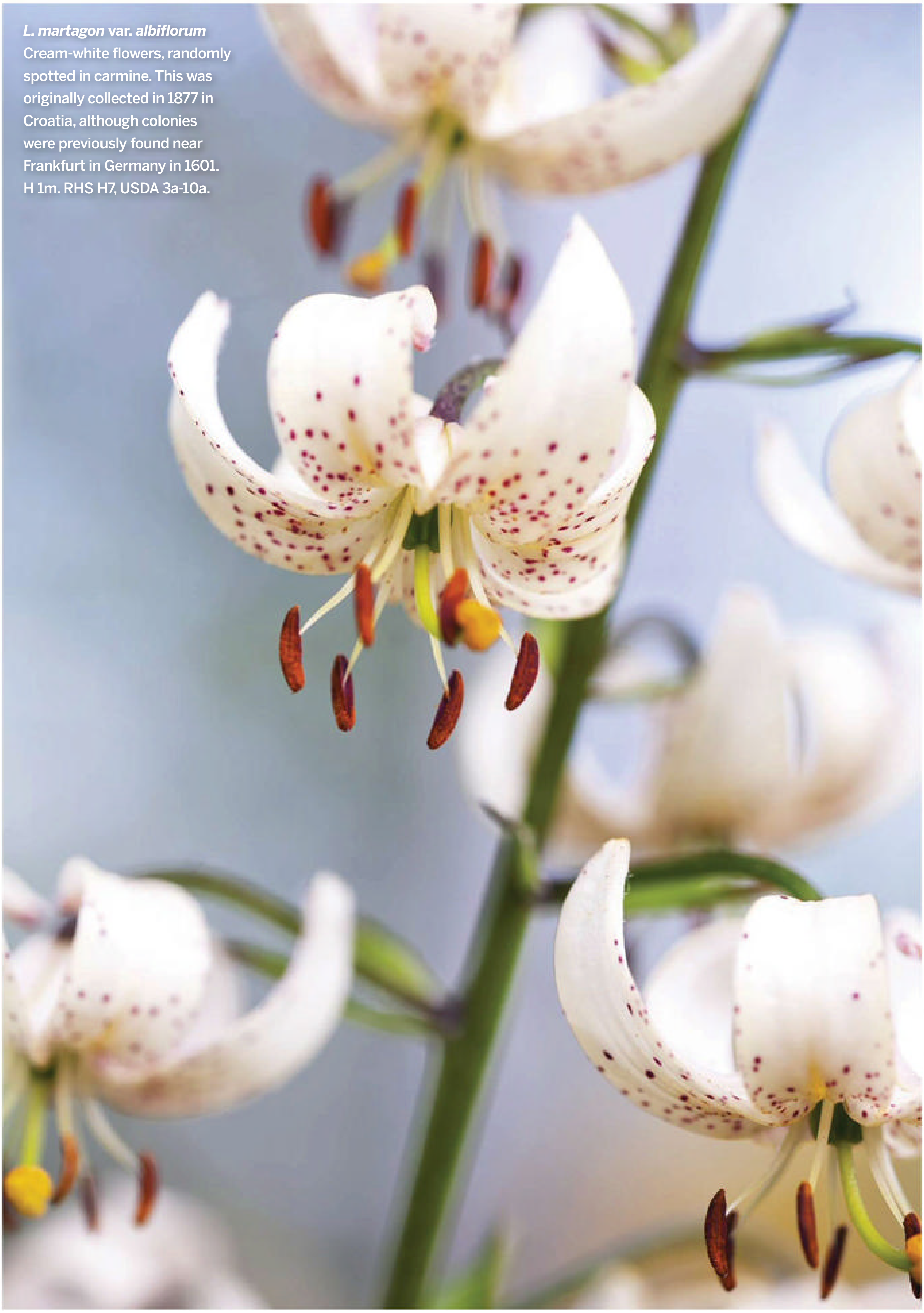
L. **'Tsing'**
Brilliant tangerine-orange flowers, derived from the orange Chinese species *Lilium tsingtauense*. The other parent, *L.* x *dalhansonii*, makes it easier to grow. Well-named, because it's very vibrant. H 90cm.



L. **'Lois Hole'**
A pure-yellow martagon that looks lovely in bud and flower, it grows best in heavier soil. Named after Lois Hole to commemorate her being appointed 15th Lieutenant Governor of Alberta. In 2005 a bulb cost $200. H 1m.



L. **'Megan Evans'**
This newly bred pure-white lily has pollenless flowers with small stamens and has been raised through tissue culture. The green shading at the heart of this flower makes it unique. H 1.5m.



L. martagon* var. *albiflorum
Cream-white flowers, randomly spotted in carmine. This was originally collected in 1877 in Croatia, although colonies were previously found near Frankfurt in Germany in 1601. H 1m. RHS H7, USDA 3a-10a.

WITH THANKS TO HW HYDE AND SON WHERE PHOTOGRAPHS FOR THIS FEATURE WERE SHOT.

Marylyn Abbott

The gardener, writer and opera host discusses creating gardens at opposite ends of the earth and why structure and wild flowers are now music to her ears

WORDS ANNIE GATTI PORTRAIT CHARLIE HOPKINSON

Gardeners, as a rule, are a resilient lot. But Australian gardener and writer Marylyn Abbott, who has made two outstanding gardens on opposite sides of the world, takes resilience to a new level. She grew up in the countryside in New South Wales, Australia, where, she explains, "The men used to sit at one end of the table and talk wool prices and futures, and the women at the other end talked church guild and gardens." An only child, she studied History and English, and then Library Science, at university but at the age of 20 married a sheep farmer and spent the next seven years working on the land, and trying to make a garden that was repeatedly invaded by the sheep.

The marriage ended and she moved to Sydney where her organisational skills and flair for marketing were spotted by the Sydney Opera House and Marylyn became their marketing and tourism manager. Meanwhile she had immersed herself in English gardening books, especially those by Rosemary Verey and Penelope Hobhouse and their influence is clear to see in her romantic transformations of Kennerton Green in Mittagong, New South Wales, and her Hampshire garden, West Green House.

Having also made a subtropical garden for her beach house north of Sydney and steeped in knowledge of tough, hard-working plants (which became the subject of her 2011 book, *The Resilient Garden*), Marylyn came to England in 1993 in search of a new garden in a kinder climate. "I wanted to buy an old place that needed a bit of love, with land for a garden where I could grow a proper herbaceous border," she says. Then she saw West Green House, a 1720s manor house with ten acres of derelict gardens, and was instantly smitten. "The house was enchanting and although the garden was a wilderness, overrun with brambles, I could make out the beautiful follies and the excellent sightlines." It wasn't until her second visit, when she'd already bought the 99-year lease from the National Trust, that she realised just how much love – and money – she would have to give it.

The walled garden, which had been re-designed by the Scottish landscape designer Robert Weir Schultz around 1900, had lost most of its structural hedging and was smothered in pink cranesbill. The lake had disappeared into a marshy swamp and most of the follies, made by architect Quinlan Terry, had to be rebuilt. It took four years of soil improvement before she could even start to plant. Then shortly after she reinserted the box hedging in the parterre she lost all 75,000 plants to blight. Undaunted, she successfully took cuttings from a few unaffected plants and started all over again. All this, while running what had become one of Australia's most visited gardens. How did she keep control of both, I ask? She chuckles. "Lots of yelling over phones, in the middle of the night." It's also clear that Marylyn's warmth and feistiness has attracted an entourage of loyal friends and supporters.

It was the theatrical setting and natural acoustics of the enclosed terraced lawn adjoining the west façade of the house, one of Marylyn's favourite parts of the garden, that inspired the first concert – an Australasian celebration led by the Australian Chamber Orchestra – at West Green House. With Marylyn's connections in the industry, an ambitious programme of opera and other classical music has been established, and West Green now has its own orchestra, an elegant glass-sided auditorium, and midday concerts as well as the celebrated torch-lit evening operatic performances (this year Strauss features for the first time with a production of *Ariadne auf Naxos*).

On opera nights guests can picnic beside the illuminated lake and it is this part of the garden that has occupied Marylyn since she sold Kennerton Green, in 2007. "There was all this wildness round the sides of the lake but if you wanted to go for a promenade, there was no beginning or end, just dead ends," she says. The new promenade starts with a river of *Iris sibirica* (Marylyn favours massed plantings in many of her designs) and leads via five wooden bridges to a topiary garden where the clipped shrubs from her 2014 Chelsea Show garden have now found a home. But here they will emerge from a carpet of wild flowers where, with an eye to her midsummer opera nights, Marylyn plans to insert lots of Californian poppies. "Structure and wild flowers, I love that look," she adds.

Ironically, perhaps one of Marylyn's greatest challenges – to become a permanent UK resident – has been out of her control. Happily, residency was granted last year, and now she can relax in her two European gardens, a private white garden on the coast of Majorca, and the shared theatrical masterpiece that is West Green House. □

USEFUL INFORMATION

West Green House Gardens, Thackham's Lane, near Hartley Wintney, Hook, Hampshire RG27 8JB. Tel 01252 844611. For details of West Green House's 2015 opera programme, and to book tickets, visit westgreenhouseopera.co.uk

NEXT MONTH

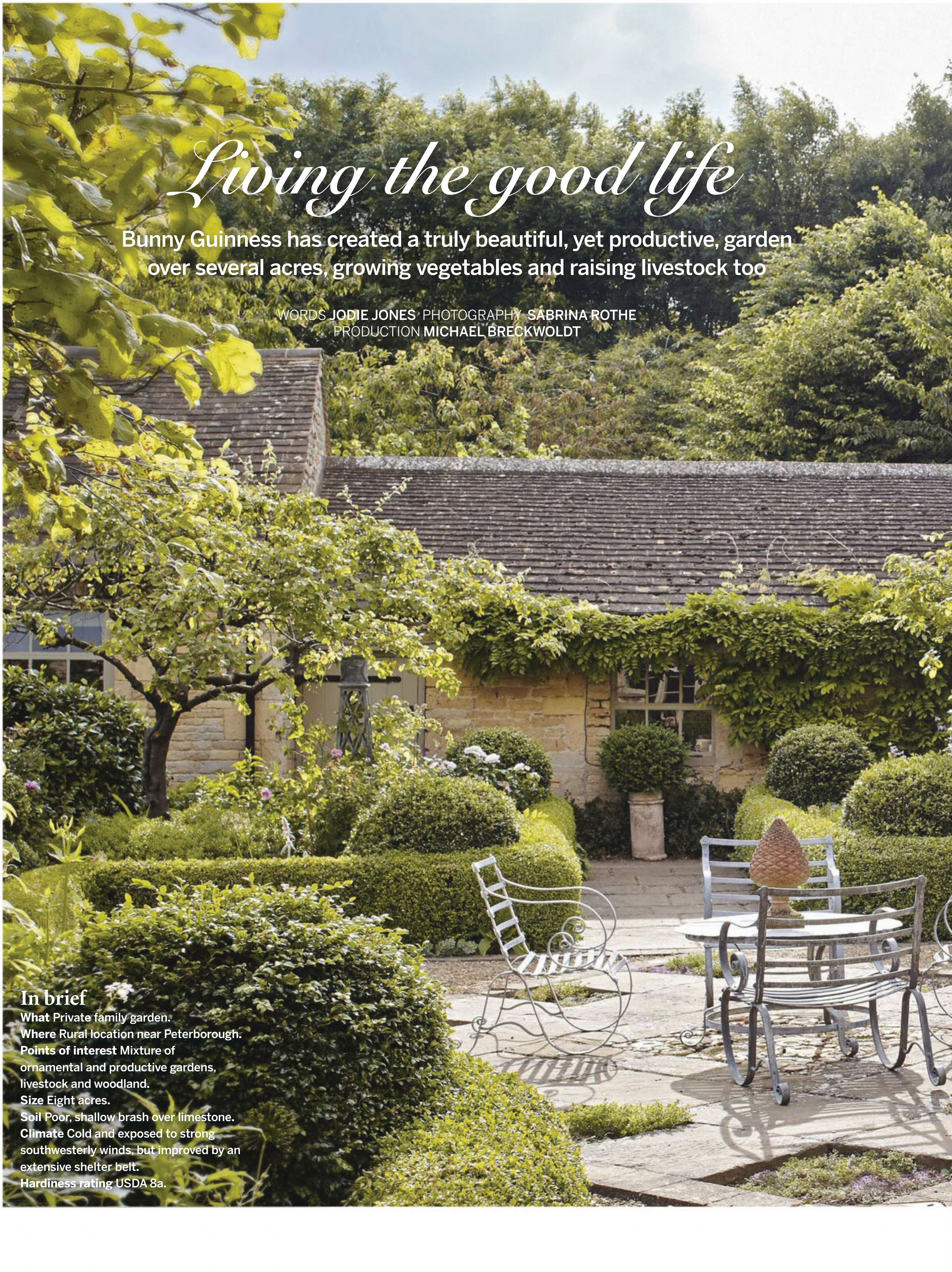
Landscape architects Tommaso del Buono and Paul Gazerwitz.

"I wanted to buy an old place that needed a bit of love, with land for a garden where I could grow a proper herbaceous border"

Living the good life

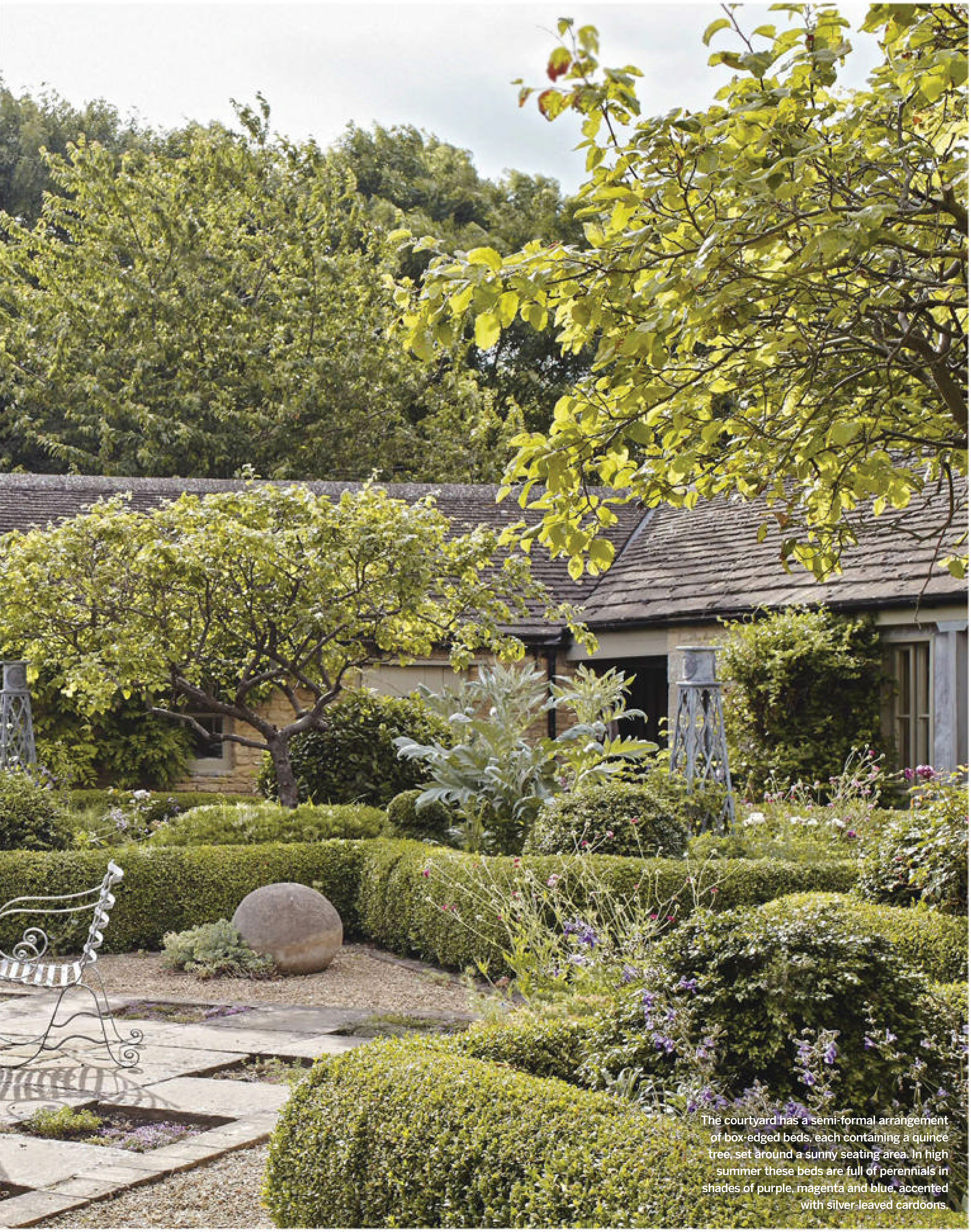
Bunny Guinness has created a truly beautiful, yet productive, garden over several acres, growing vegetables and raising livestock too

WORDS **JODIE JONES** PHOTOGRAPHY **SABRINA ROTHE**
PRODUCTION **MICHAEL BRECKWOLDT**

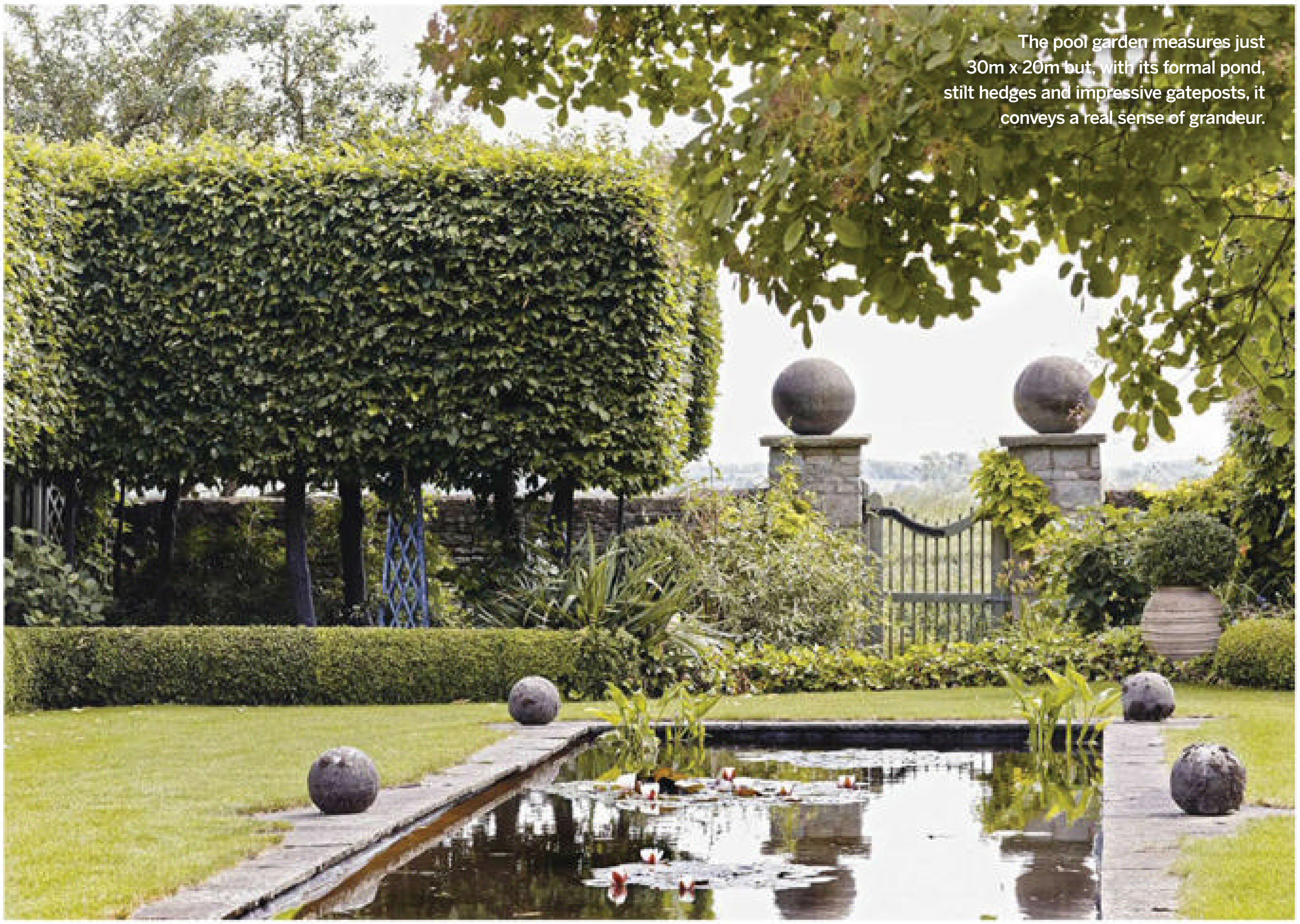


In brief

What Private family garden.
Where Rural location near Peterborough.
Points of interest Mixture of ornamental and productive gardens, livestock and woodland.
Size Eight acres.
Soil Poor, shallow brash over limestone.
Climate Cold and exposed to strong southwesterly winds, but improved by an extensive shelter belt.
Hardiness rating USDA 8a.



The courtyard has a semi-formal arrangement of box-edged beds, each containing a quince tree, set around a sunny seating area. In high summer these beds are full of perennials in shades of purple, magenta and blue, accented with silver-leaved cardoons.



The pool garden measures just 30m x 20m but, with its formal pond, stilt hedges and impressive gateposts, it conveys a real sense of grandeur.

Bunny Guinness is a person who knows what she wants. Thirty years ago, what she wanted was enough land to sustain a self-sufficient lifestyle within two hours' drive of London. So she sat down with her husband and a map, drew a circle to define the search area, and started looking. They found eight acres of countryside outside Peterborough, and it's been their home ever since. The land, with its collection of old stone buildings, gave Bunny the chance to make a home and garden almost from scratch.

It was exactly the sort of challenge that appeals to this award-winning landscape architect, writer and long-time BBC Radio 4 *Gardeners' Question Time* panellist. After moving in, she took a fortnight off work and, ignoring the mountain of unopened packing crates, set to work putting in over 1,000 trees around the boundaries of her new home.

"The wind used to howl across here, so it was important to establish a shelter belt as quickly as possible," says Bunny. The trees went in small but established rapidly and today the microclimate has been transformed, allowing her to grow a far wider range of plants than would have been possible before.

"The next step was to divide up the space to create distinct areas," she explains. "I did what I do with my clients, and considered what I wanted to do with the land, and what I wanted to see from the windows. It is really important, for example if you have limited time, to have your high-maintenance areas in clear view; I always consider the views when setting things out." Bunny adds, "It is also important to think of the practicalities. Most obviously, the kitchen garden should be right by the kitchen. No one wants to be traipsing miles to get a bit of lettuce for dinner."

From the outset, Bunny was determined to live as much as possible off her land. "I think growing your own food is one of the most important, and satisfying, things you can do. I don't claim never to buy an apple, but we do grow the vast majority of everything we eat." As well as a vegetable garden filled with

Continued on page 74 ▷

"I did what I do with my clients, and considered what I wanted to do with the land, and what I wanted to see from the window"

Bunny's top tips for creating an atmospheric garden

1 Make sure the garden you see from inside the house really relates to the interior.

2 Keep livestock if you can. Even a couple of hens will transform your relationship with your land. They take up very little space and make a beautiful feature in their own right.

3 Ensure you can manage the garden you create. Be realistic about how much time you will be able to devote to maintaining it.

4 Garden design is all about setting up spaces. Even in a tiny garden you should create a separate area – a children's or herb garden.

5 Make sure your most intensively planted area is where you'll see it the most from inside your house.

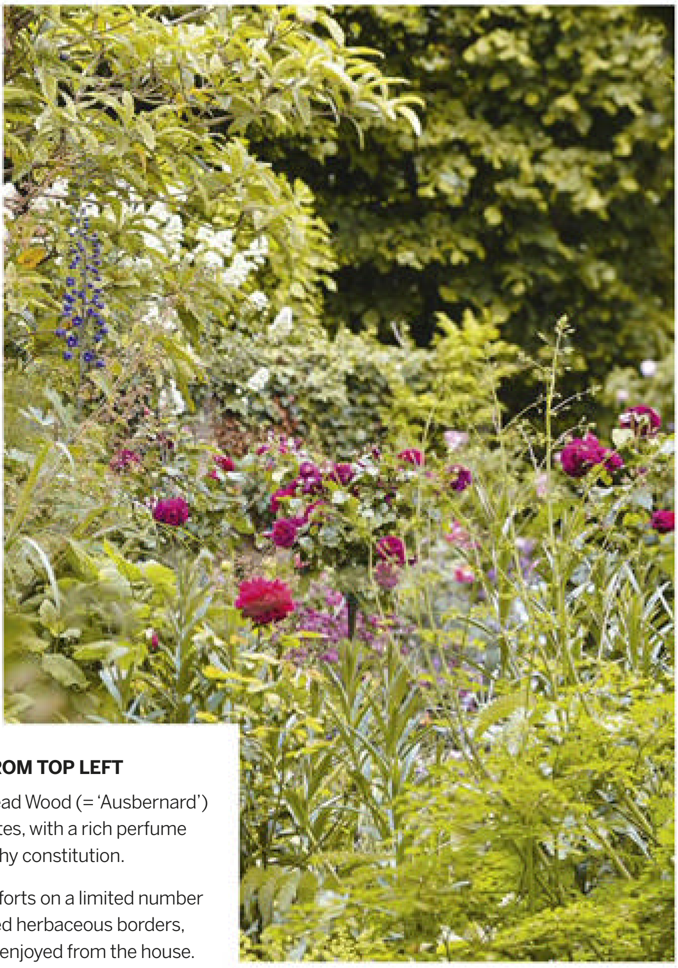
6 In the vegetable garden, raised beds make life so much easier. They should be no wider than 1.2m and 2-3m long. Edge with 300mm x 50mm tannalised softwood or rustic oak. Saw mills are cheapest and can cut wood to size for you.

7 The eye is always drawn to the most ghastly feature, either within the garden or beyond the boundary. Analyse what you want to exclude then remove it or screen it.

8 Don't forget the north side of your garden. It is often ignored, but it doesn't have to be.

9 Bottomless pots make fantastic features. Plants last longer in them as they get their roots into the soil. I cut the bottoms out of ordinary pots.

10 Don't worry about budget when drawing up your plan. Go for gold at the ideas stage then rein in later, phasing the work if necessary.



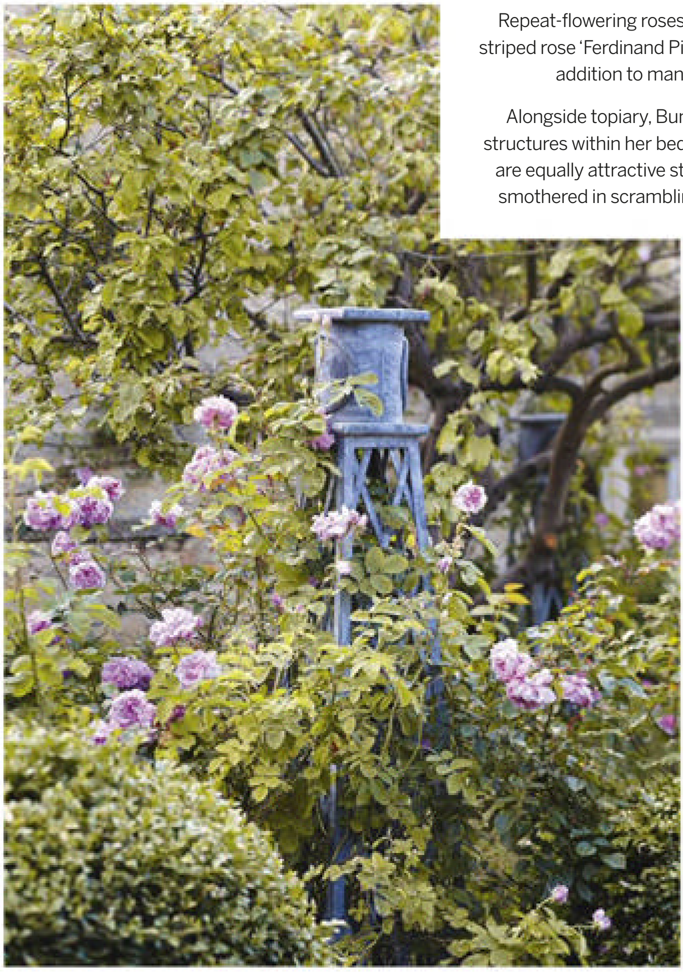
CLOCKWISE FROM TOP LEFT

Deep crimson *Rosa* Munstead Wood (= 'Ausbernard') is one of Bunny's favourites, with a rich perfume and robust, healthy constitution.

Bunny concentrates her efforts on a limited number of very intensively planted herbaceous borders, carefully positioned to be enjoyed from the house.

Repeat-flowering roses, including the beautiful striped rose 'Ferdinand Pichard', are a hard-working addition to many of the borders.

Alongside topiary, Bunny makes good use of structures within her beds. These elegant obelisks are equally attractive standing bare in winter or smothered in scrambling, high-summer roses.



The garden is divided into a series of rooms that wrap around the entire house, with paths and gateways framing glimpsed views that entice you to explore.

Always keen to combine the productive with the decorative, Bunny has established four espaliered apples in island beds edged with woven willow hurdles and low box hedges.

▷ intensively cultivated raised beds, and a huge number of fruit trees, Bunny also has five Dexter cows, a small flock of Soay sheep, English lop-eared pigs and a flock of hens.

When their time comes, the livestock are slaughtered on site, hung, butchered and stashed in the freezer. Bunny sees it as an important part of her commitment to her animals. "I couldn't bear to ship them off to a slaughterhouse," she says. "This is so much better. One minute they are happily grazing in the field, the next minute it's all over.

"I feel quite passionately that if you care about your environmental footprint, you should do everything you can to grow your own food. You don't need a smallholding – everyone can fit in some vegetables, if only in containers. Fruits trees can be trained to make decorative features in an ornamental garden. You don't even need much space to fit in a couple of chickens. In any case, I would rather look at a hen or one of my cows than some expensive piece of sculpture."

Bunny is also keen on living sculpture of the immobile variety, and makes great use of clipped hedges, box balls and other topiary. These help divide up the space while introducing that touch of continental panache, which is a hallmark of the Guinness style of garden design. Into this framework, she then presents beautiful set pieces of herbaceous planting that draw the eye and articulate the otherwise green spaces.

She comes from a long line of nurserymen and women (of whom the best known is her uncle David Austin, the eminent rosarian), and she has an innate feel for plants and a no-nonsense attitude to caring for them. "Of our eight acres, I intensively garden about half an acre with help one day a week, as well as looking after the animals, so I haven't got the time to be fussing around. Everything I plant has got to pretty much look after itself."

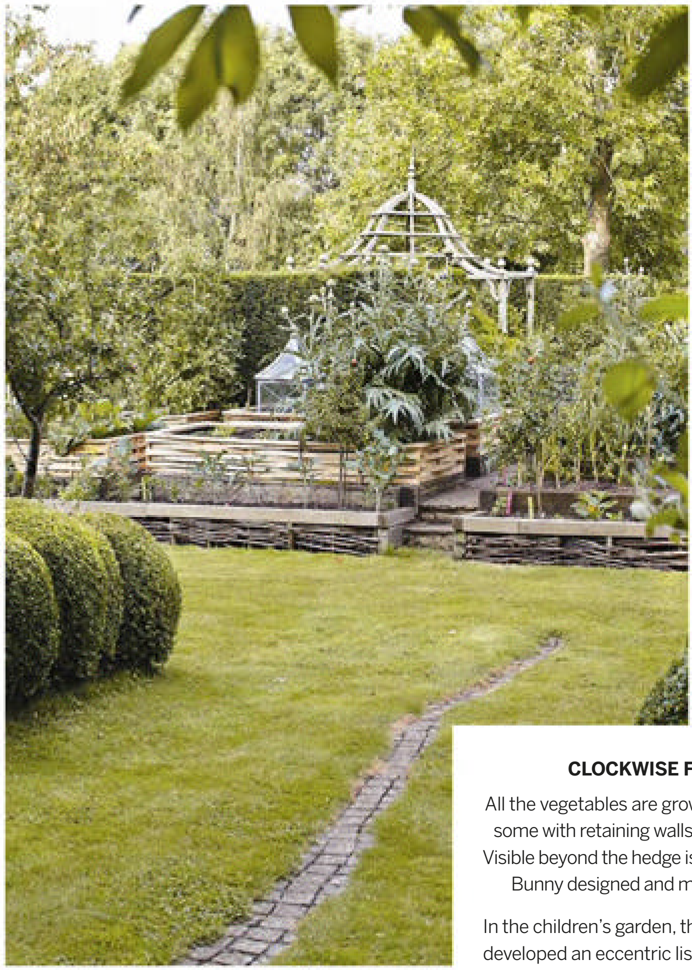
Into this topiary framework, Bunny presents beautiful set pieces of herbaceous planting that draw the eye and articulate the otherwise green spaces

Generally her schemes are colour themed. In the woodland walk, whites and greens predominate, in the form of *Chamaenerion angustifolium* 'Album', angelica, perennial stocks, *Luzula sylvatica* 'Marginata' and the shrub rose Winchester Cathedral (='Auscat'). In the sunnier beds, dark pinks, purples, deep reds and blues predominate, spiced up with the odd splash of magenta. Roses include the beautiful striped 'Ferdinand Pichard' and crimson Munstead Wood (='Ausbernard'). Viewed together with *Astrantia major* 'Gill Richardson', *Clematis* 'Warszawska Nike' and *Alchemilla mollis*, the effect is ever so pretty.

As a designer with six Chelsea gold medals to her name, it is clear that aesthetics are as important to Bunny as her commitment to the good life, and she sees no need to compromise one in pursuit of the other. ☐

USEFUL INFORMATION

Website bunnyguinness.com



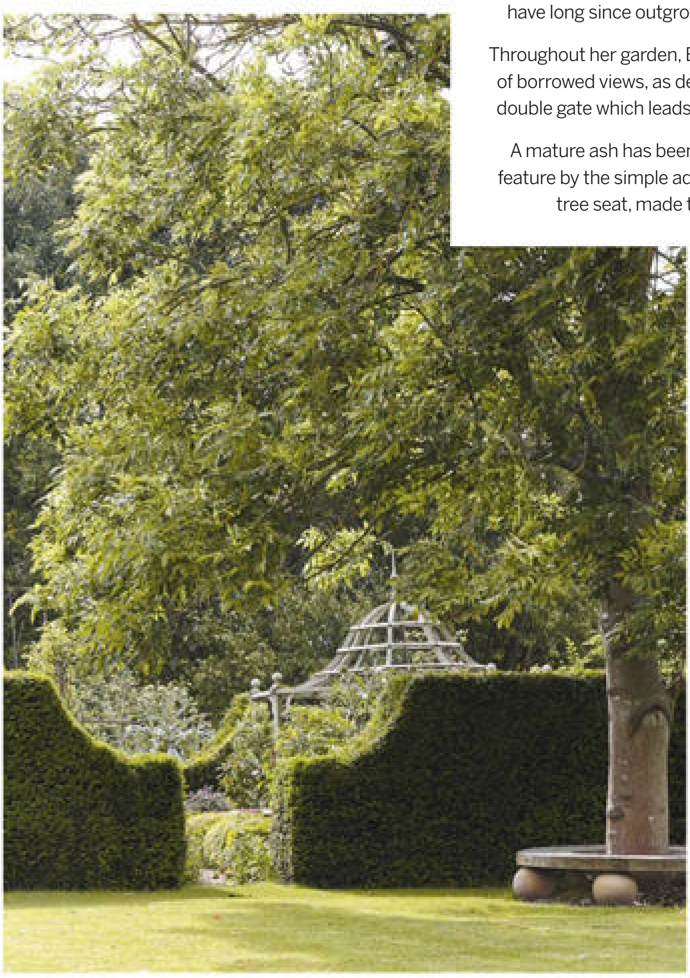
CLOCKWISE FROM TOP LEFT

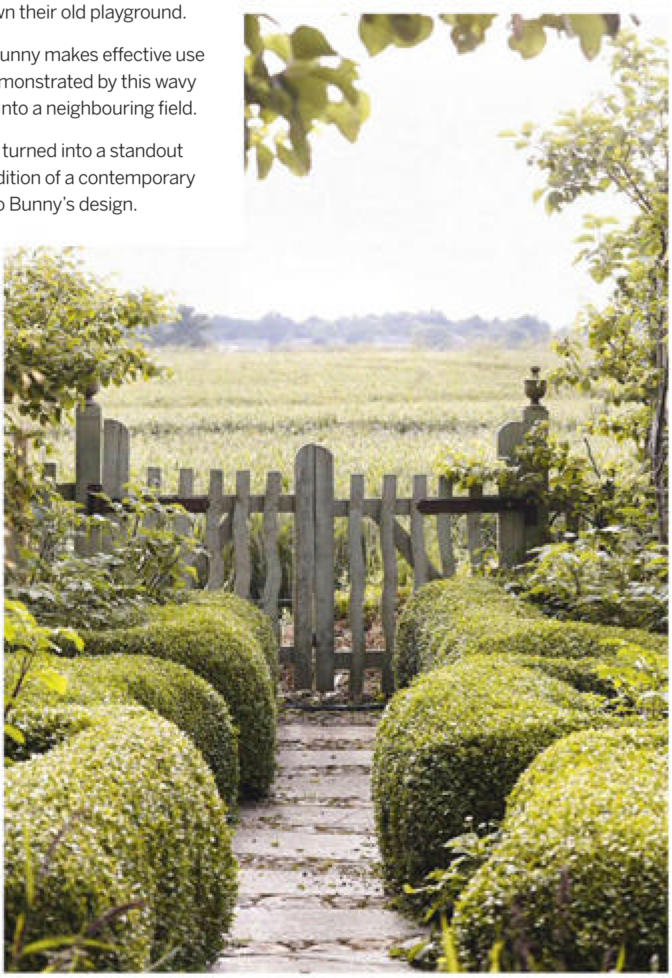
All the vegetables are grown in raised beds, including some with retaining walls of woven chestnut panels. Visible beyond the hedge is a decorative fruit cage that Bunny designed and made about 20 years ago.

In the children's garden, the charming tree house has developed an eccentric list, but her son and daughter have long since outgrown their old playground.

Throughout her garden, Bunny makes effective use of borrowed views, as demonstrated by this wavy double gate which leads into a neighbouring field.

A mature ash has been turned into a standout feature by the simple addition of a contemporary tree seat, made to Bunny's design.





Nature in print

Designer and printmaker Pia Östlund has reinvented the lost craft of nature printing and now creates beautiful works of art

WORDS **ROSANNA MORRIS** PHOTOGRAPHS **ANDREW MONTGOMERY**

In her London studio, Swedish-born artist Pia Östlund puts the finishing touches to a print.

Opposite The book that sparked Pia's interest in the lost art of nature printing, *The Ferns of Great Britain and Ireland* by Thomas Moore.

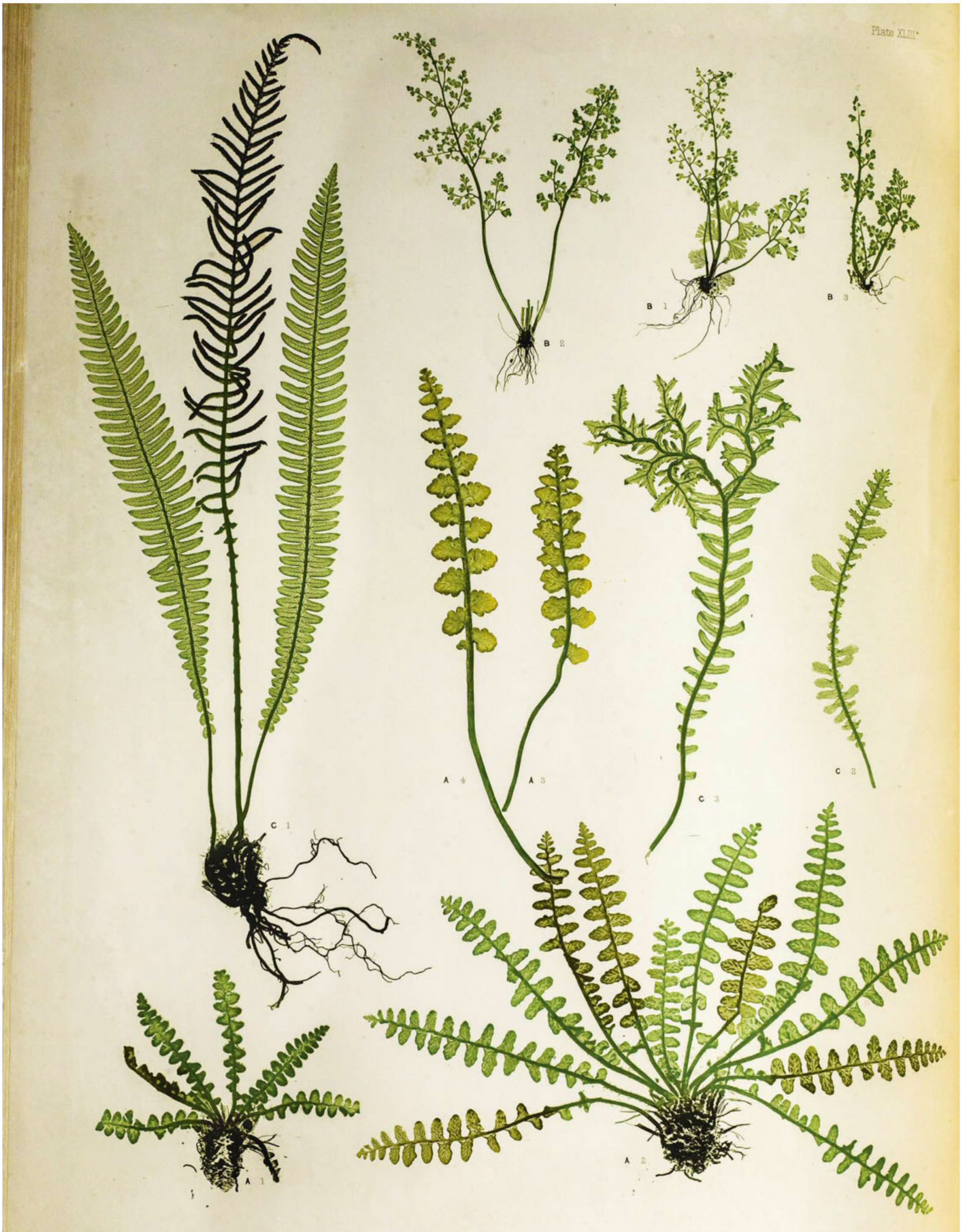


Plate XLIII*
B 1
B 2
B 3
A 4
A 3
C 3
C 2
C 1
A 1
A 2

NATURE PRINTING.

A. Ceterach officinarum.
B. Gymnogramma leptophylla. C. Blechnum Spicant.

> *“I love how the physicality of the plant is transferred into the plate and that you can send a plate through the press and find this curious image at the other end”*

In a light studio in Hackney, graphic designer Pia Östlund is turning the wheel of a mangle rolling press. When the print bed has passed through the rollers, she lifts off six layers of blankets to reveal a piece of paper attached to a copper plate. Ever so gently, Pia peels the paper off the plate and turns it over. In her hands she holds a beautiful print of a giant oak leaf – a deep, verdant green that highlights the leaf’s veins and midrib, which are slightly raised.

While it has taken Pia five minutes to produce this print, it has taken her five years to reach this point. What has just rolled off the press is a nature print – a highly detailed, life-size print of a plant made using a method that had become obsolete. That is, until Pia saw a book at the Chelsea Physic Garden.

Pia has worked freelance for the garden since 2001, creating signage and merchandising, often using the garden’s library of rare books for sourcing image material. One day, among rows of old herbals and engraved botanical works, she spied a hefty tome entitled *The Ferns of Great Britain and Ireland* by Thomas Moore (curator at the garden from 1848 to 1887), with pages displaying life-like and life-size images of ferns in colour. “They were too detailed to be drawn by hand but they certainly weren’t photographs,” says Pia. “I could feel the raised texture of the plants but the colour was too intense to be an actual pressed and dried specimen.” Puzzled, Pia noticed two words in the left-hand corner of the page: ‘nature printing’. Having moved from Sweden to London to study graphic design at Central St Martins, Pia was familiar with printing techniques but she still couldn’t see how these had been executed.

With her curiosity piqued, she started researching. “I first thought I could Google ‘nature printing’ but there was nothing out there,” says Pia. She eventually discovered that, while nature printing began simply as a method of inking up a leaf and taking an impression on paper (widely used by physicians to make plant records in the 15th century), during the 19th century a new form of nature printing was developed as new technologies enabled the production of printing plates.

Through endless enquiries and searches, Pia finally found all the pieces to the puzzle. A dried plant specimen was pressed into a sheet of lead and this impression was then copied using electroforming (suspending the piece of lead in an acid bath and, using an electric current, growing a layer of copper on it) to produce a copper printing plate. Numerous prints of the plant could be made. But the craft died out by 1900 – it was too costly and lithography took its place.

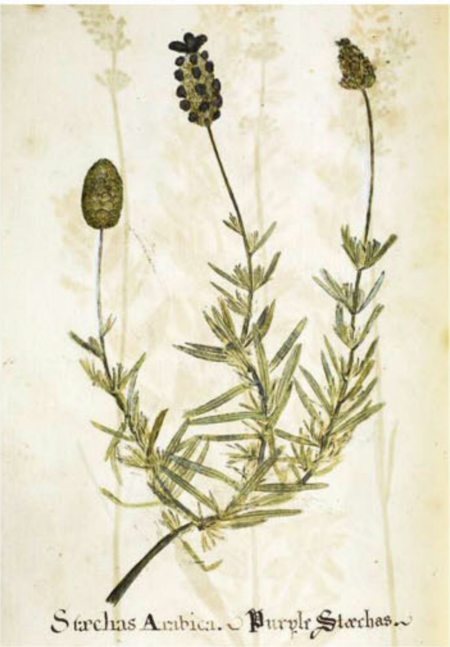
Pia has since taught herself the process of making the plates and has recently produced her own in her Hackney studio, which means she can now print as many giant oak leaves as she wishes and put together editions.

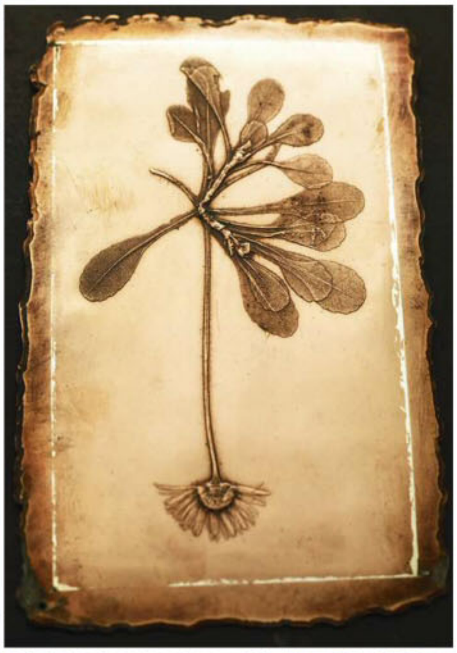
She has also gone to great lengths to perfect her technique; working out the correct paper and inks, the extent to which she applies and wipes off the inking on the plate – even the number of blankets on the press. “I can see that the prints I’m making have the same quality as they had then,” says Pia. “I love how the physicality of the plant is transferred into the plate and the print is more like an X-ray. I also love that you can send a plate through the press and find this curious image at the other end.” □

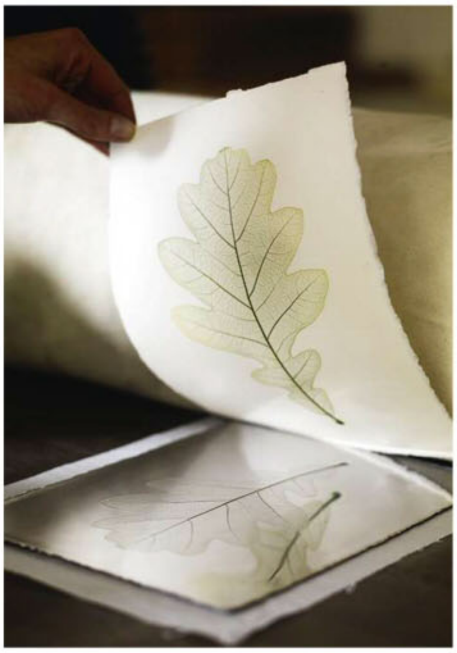
USEFUL INFORMATION

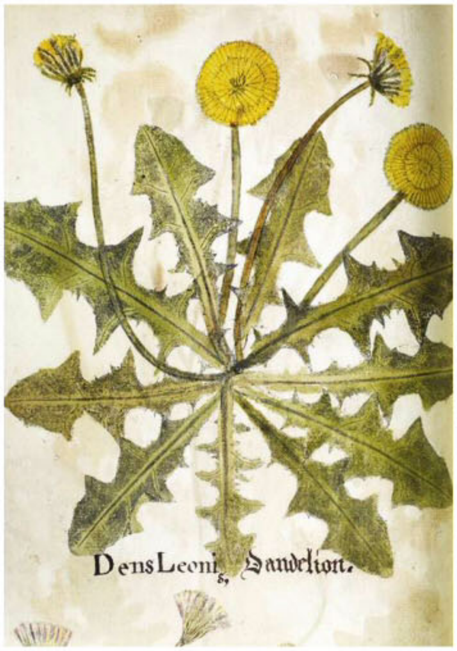
Pia Östlund, Arcane Studios, 1st Floor,
22–27 The Oval, London E2 9DT.
Tel 07985 402 544.

Pia runs a series of one-day workshops on nature printing at the Chelsea Physic Garden. Places cost £105 and the next courses take place on 1 July or 29 September, 9.30am-4pm. For more information or to book a place visit **chelseaphysicgarden.co.uk**


Stœchas Arabica. Purple Stœchas.



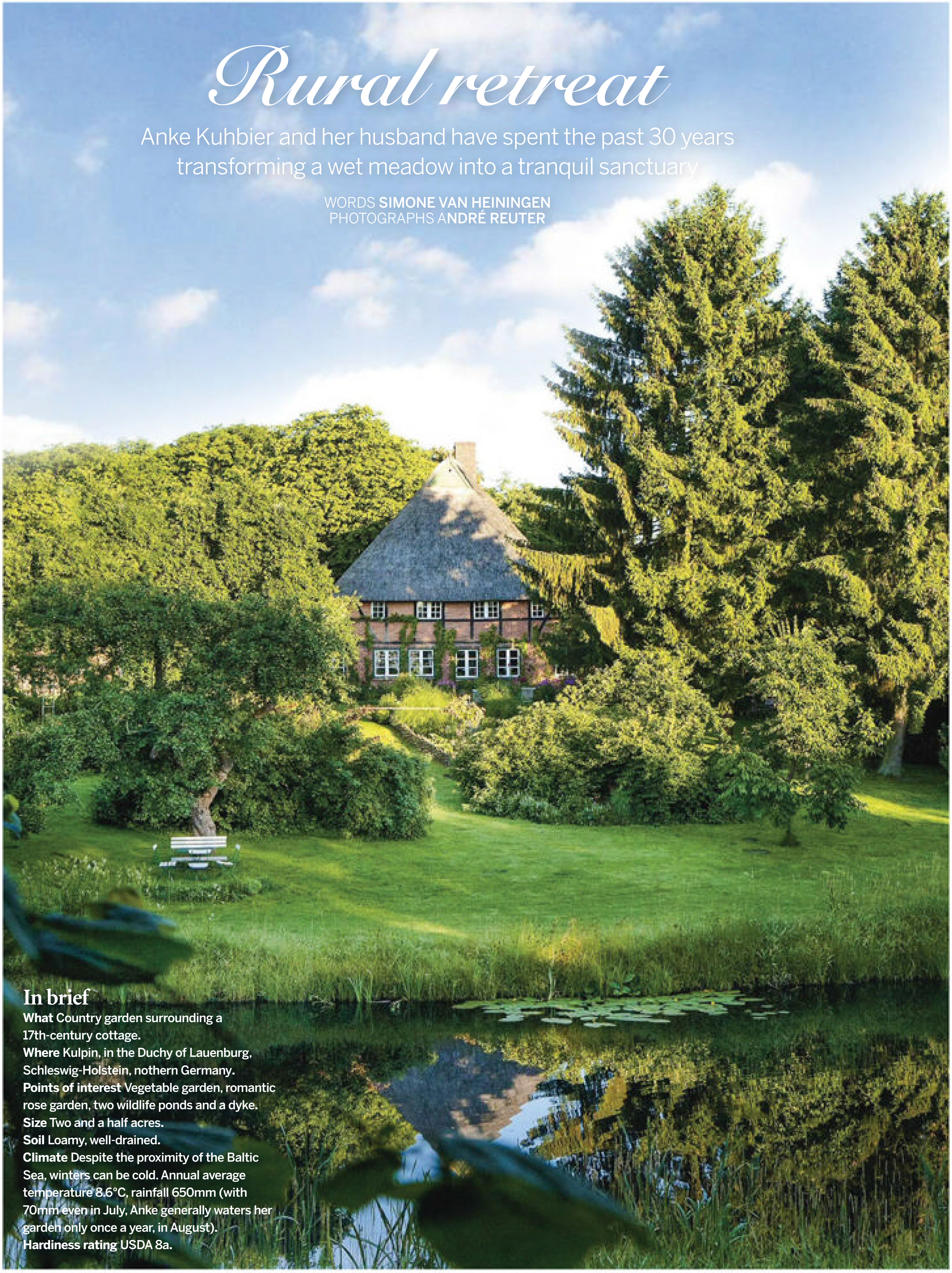



Dens Leonis, Dandelion.

Rural retreat

Anke Kuhbier and her husband have spent the past 30 years transforming a wet meadow into a tranquil sanctuary

WORDS **SIMONE VAN HEININGEN**
PHOTOGRAPHS **ANDRÉ REUTER**



In brief

What Country garden surrounding a 17th-century cottage.
Where Kulpin, in the Duchy of Lauenburg, Schleswig-Holstein, northern Germany.
Points of interest Vegetable garden, romantic rose garden, two wildlife ponds and a dyke.
Size Two and a half acres.
Soil Loamy, well-drained.
Climate Despite the proximity of the Baltic Sea, winters can be cold. Annual average temperature 8.6°C, rainfall 650mm (with 70mm even in July, Anke generally waters her garden only once a year, in August).
Hardiness rating USDA 8a.

This page A seating area under an old apple tree is the perfect spot to enjoy the scent of *Philadelphus coronarius*.

Left The two ponds, which were formerly wet meadows, are part of a municipal eco-project.

> *"Apart from their gorgeous blooms, roses are rather annoying. Don't let them tell you what to do, but be bossy with them"*

When Anke and Jörg Kuhbier bought their 1699 half-timbered, thatched cottage in 1982, the farmer's widow still lived next door, using most of the garden as her own. Back then it was just a couple of fruit trees in a wet meadow where calves used to graze. Over time, the Kuhbiers were able to buy the land, bit by bit. Anke says, "The garden evolved with each purchase, without any particular overall design."

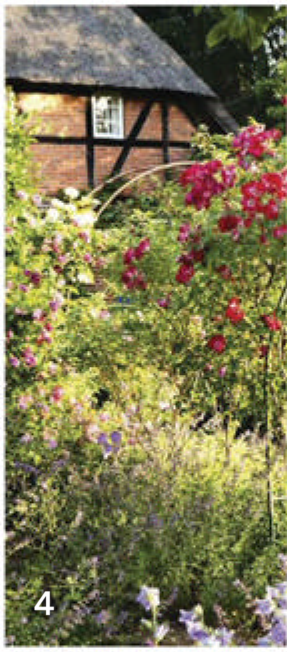
She started out with a terrace to the side of the cottage, surrounded by a herbaceous border planted with grasses, *Persicaria amplexicaule*, *Veronicastrum virginicum* 'Album', *Actaea* and *Anemone* x *hybrida* 'Bressingham Glow' and 'Honorine Jobert'. At the front, in the traditional cobblestone yard, a box parterre next to the former pigsty was filled with plants such as various *Rosa gallica*, digitalis, hosta, kirengeshoma, *Bergenia* 'Silberlicht' and *Lamprocapnos spectabilis* 'Alba', which love the shade provided by a huge old chestnut. Then came the vegetable garden behind the house. A low fence of woven hazel curves around beds of green beans, leeks, beetroot, sweet peas and plenty of flowering herbs, such as sage and chives.

The rose garden – a birthday present from her husband – was next on the list. "Ever since a publisher asked me to write a book on roses, I've become a bit of an expert. Involuntarily, I might add," says Anke, who has a love/hate relationship with the queen of flowers. "Apart from their gorgeous blooms, roses are rather annoying. Don't let them tell you what to do, but be bossy with them, especially when it comes to pruning. Just treat them like any other shrub and cut into the shape you like. In my experience, killing off a rose is not that easy."

The rose garden consists of two distinct rectangles, connected by three arches covered in *Rosa* 'Dortmund', *R*. 'Flammentanz' and *R*. 'Schneewalzer'. The beds along the outside are home to the taller growing cultivars, such as 'Great Maiden's Blush', 'William Lobb' and 'Conrad Ferdinand Meyer', providing a sense of enclosure. "I prefer the old roses. No hybrid teas for me, thank you."

Anke likes to experiment with under-planting. "I feel those roses need something soft and light to complement them. I have used *Campanula persicifolia*, *Silene coronaria*, self-seeding nigella, *Geranium* x *cantabrigiense* 'St Ola' and *Aster pilosus* var. *pringlei* 'Monte Cassino'." Everything seems to be thriving, also thanks to the

▷



1 *Papaver orientalis* 'Patty's Plum' spreads its seed generously through the garden.

2 An old barn at the side of the house has been converted into a charming, shady seating area.

3 A range of historic roses borders the rose walk.

4 *Rosa* 'Flammentanz' and 'Dortmund', by German breeder Kordes, cover an arch.

5 The scent of *Nicotiana alata*, grown from seed, permeates the air, especially at dawn.

6 Early flowering *R*. 'Madame de Sancy de Parabère' happily climbs up a wall.

7 The 100-year-old pole barn is a reminder of the garden's agricultural origins.

8 Woven hazel fencing surrounds the potager.

9 The blowsy blooms of *Dahlia* 'Mary's Jomanda' make a statement in the border.

Under-planting roses

"Roses need air around their feet, so I find the often-used *Alchemilla mollis* unsuitable – it spreads and gets too dense; the same goes for *Nepeta* 'Six Hills Giant'. Easier to handle is ***Silene coronaria***. It self-seeds and is fairly hardy, as well as being easy to pull out when necessary. For me, it has to be the 'Alba' – I don't like the magenta variety against the roses. Beautiful and easy is ***Campanula persicifolia***, either in white or light blue. I've planted it alongside the rose border. The neat bushes of ***Gillenia trifoliata*** can be planted right inbetween the roses. They are soft, elegant partners to the woody rose. I always add some annuals, such as dark red or white **antirrhinum**, ***Orlaya grandiflora*** or ***Ammi majus***, but I like **nigella** best of all.

"My latest improvement in the border with the historic rose bushes was to introduce ***Miscanthus sinensis*** **'Hermann Müssel'** every three metres, or wherever there was space. These attractive grasses fill the border and make it look more complete, yet 'lightweight' at the same time. As ground cover, I planted about 60 ***Geranium*** **x** ***cantabrigiense*** **'St Ola'**. Their beautiful white blossoms with pale pink fringes light up the ground throughout the summer, the same way ***Anemone sylvestris*** does in the woods in spring."

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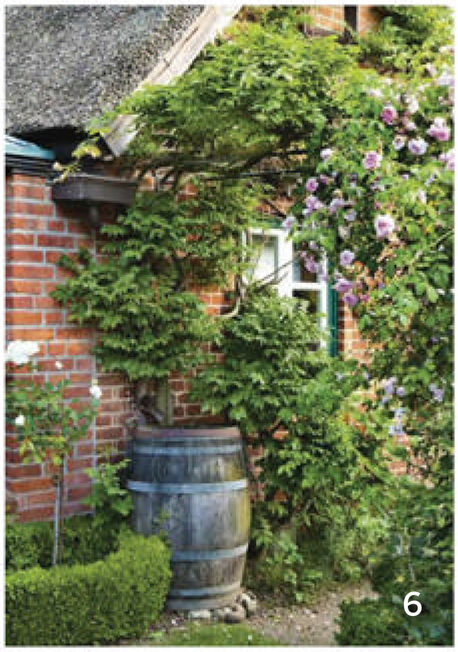

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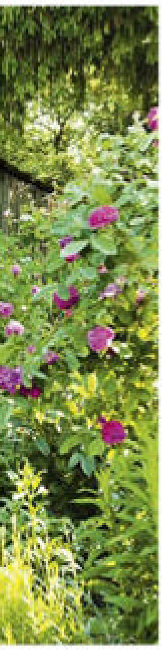

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The shady border in front of the former pigsty is filled with bergenia, digitalis and *Rosa gallica* var. *officinalis*.

> *Anke is more than happy to let nature take its course… "When I'm not here, weeds are happily growing 24/7"*

▷ free horse manure a kind neighbour tips over the fence. "You must leave it for at least a year, though, as it contains a lot of weeds."

The lawn, punctuated by a couple of pines and old fruit trees, runs down to two sizeable ponds in a wet meadow. Anke thought it wouldn't be too difficult to dig down and create two larger ponds, but found herself embroiled in Kafkaesque bureaucracy in her attempt to get the necessary permissions.

Finally, after submitting endless detailed plans, and cross-cut drawings, a civil servant casually mentioned that if she applied for the ponds to become part of an eco-project, the authorites would dig them for her in return for her maintaining the ponds to eco standards: no planting, other than pollarded willows and nymphea, no soil enrichment and mowing the grass only once a year. Today the ponds are home to a multitude of wildlife, including grass snakes and amphibians that in turn attract storks and herons on the lookout for a meal. And despite the strict no-planting rule its banks are awash with self-seeding *Filipendula ulmaria* and *Lysimachia ciliata*.

Anke is more than happy to let nature take its course. Her approach to gardening is fairly relaxed – it has to be, given that this is a weekend retreat from their busy lives in nearby Hamburg. "When I'm not here, weeds are happily growing 24/7, the salads go to flower and I'll be too late for harvesting this, that and the other. But you can't let it stress you out."

Anke was bitten by the gardening bug during the years she and her husband rented a holiday home in a community where several women gardened together. Anke became co-founder of the German Society for the Promotion of Garden Culture (gartengesellschaft.de). As such, she organises numerous events and garden tours. Visits to gardens in the UK, the Netherlands and France are a constant source of inspiration.

"I was a big fan of Hugh Johnson's garden at Saling Hall in Essex, and I garden according to *John Brookes Garden Design*. But my favourite gardener of all is William Robinson, who created the garden at Gravetye Manor in Sussex. One day, I would love to write a book about him."

She takes us into the small office where she does most of her writing and where the walls are covered in books, all about gardens and gardening. An involuntary expert, maybe, but an expert nonetheless. □

8 of Anke's favourite roses

1 *Rosa spinosissima* 'Single Cherry'
A stately, loose bush with fern-like foliage and the most beautiful small single flowers. The cardinal-red petals look like velvet and have a crown of golden stamens. In autumn, it bears round pearls of black rosehips. 1m.

2 *R. spinosissima* 'Double white'
The first to bloom. Thousands of small, cream-coloured blossoms cover the big bush with its delicate foliage and lovely scent. 1.8m. AGM*. USDA 4b-9b†.

3 *R. gallica* var. *officinalis*
The 'Red Rose of Lancaster' is a graceful bush. In bloom, it's magic – the scent permeates the garden. Anke has planted them around the trunk of a pear tree. 1m. AGM. RHS H7, USDA 3a-8b.

4 *R.* Léonardo de Vinci (='Meideauri')
A modern rose, with an old-fashioned flair. Healthy and well-behaved, it is an unusual raspberry-pink colour. 1.8m. USDA 6a-9b.

5 *R.* 'Président de Sèze'
A double-flowered gallica with an overwhelming fragrance. Its colour fades from a deep purple to silvery edges. Its breeder is unknown, adding to its mystery. 1.5m. AGM. RHS H7, USDA 4a-8b.

6 *R.* 'Souvenir de la Malmaison'
Another gallica, it has a modest scent, but the combination of soft, pink, full flowers and large, glossy leaves is incomparable. 4.7m. USDA 4a-10a.

7 *R.* 'Cardinal de Richelieu'
The flowers of this loose, overhanging bush are a deep, dark purple with a heavenly scent. Half-double, they change colour over time to a faded lilac-grey, like old silk. 1m. USDA 4a-8b.

8 *R.* 'Commandant Beaurepaire'
A bush rose with delicate, light green foliage. Flowers are cup-shaped and double and the pink petals have small purple and white stripes. Extremely good scent, and a second bloom. 2.4m. USDA 5a-10a.

*Holds an Award of Garden Merit from the Royal Horticultural Society.
† Hardiness ratings given where available.

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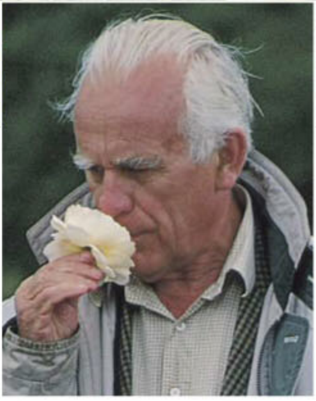

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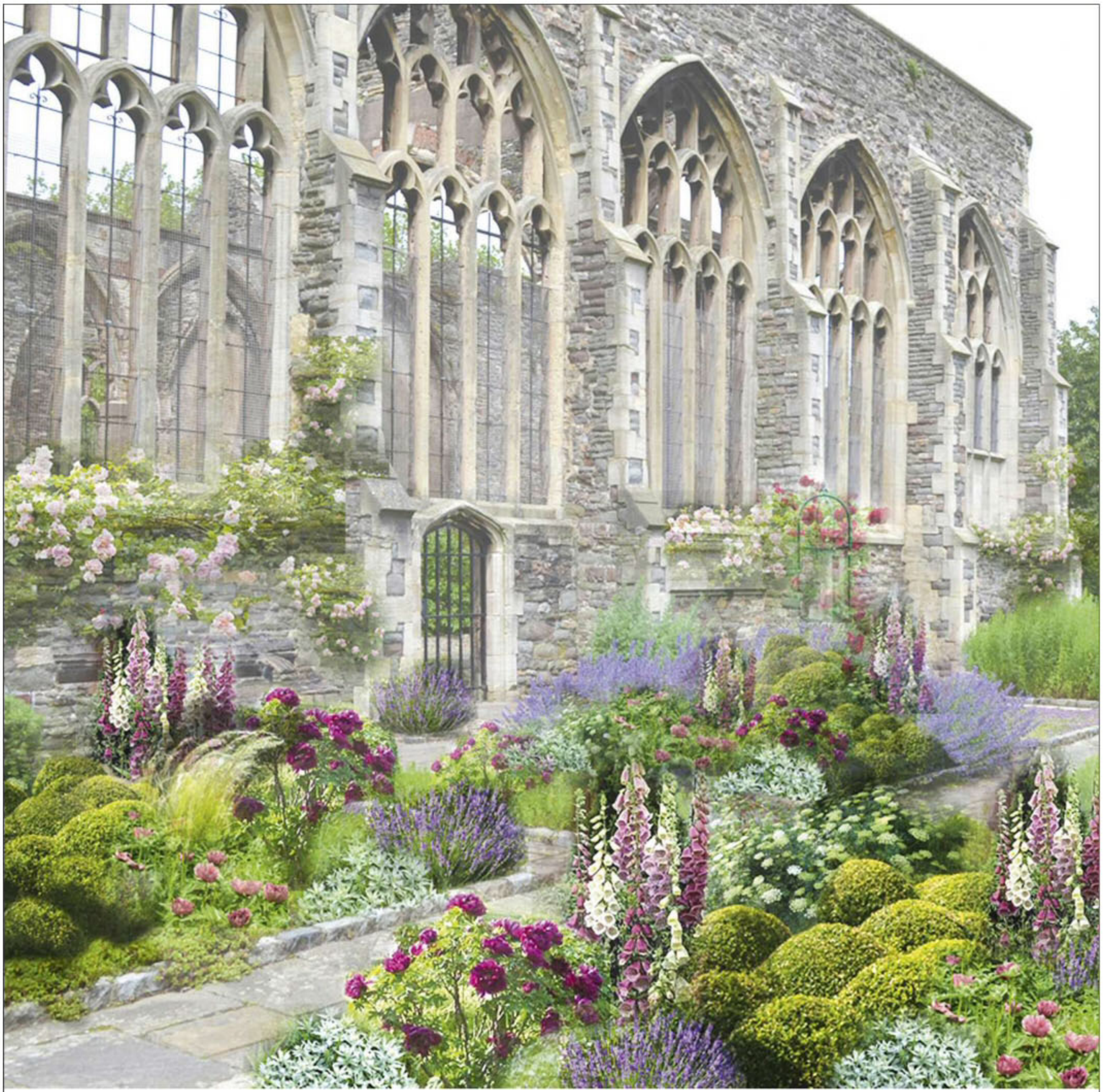
design

Design update, ideas and sourcebook

UPDATE COMPILED BY ANNIE GATTI



URBAN GARDEN

Tranquillity in the city

A romantic new fragrant garden in the lee of a ruined church has sprung up on the site of a former physic garden in Bristol's Castle Park. Designed by KLC graduate Emma Coleman, it is planted in a series of geometric beds in the style of an English cottage garden, to include herbs found in a traditional physic garden. Funded by Jo Malone, this is the fragrance company's fourth community garden in the UK. Built and maintained by clients of charity St Mungo's Broadway, it will serve as a therapeutic garden for all.

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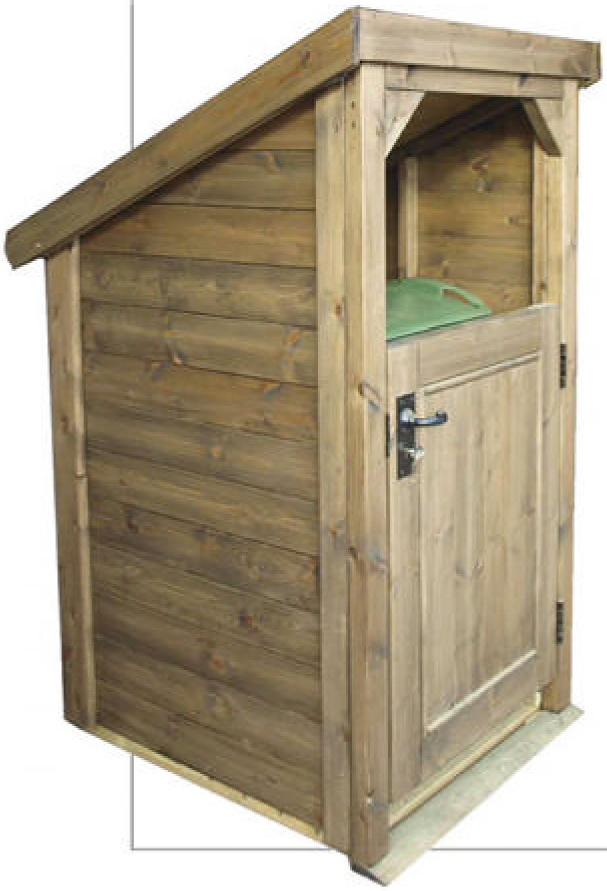
Jane Meredith grows plants to use for dyes at The Forge, one of the gardens open over the festival weekend.

GARDEN FESTIVAL

Herefordshire glory

Herefordshire's 'Gardens in the Wild' festival returns with talks by garden designers, writers and plant specialists including Derry Watkins, James Hitchmough, Anna Pavord, Timothy Walker and Tim Richardson. Gardens opening for the festival include The Forge at Byford, where Jane Meredith grows many of the plants used in her fabric dyeing workshops, and The Court of Noke, with its ongoing restoration of the 18th-century water garden. The festival runs from 20-21 June. **Tel 079742 69166, gardensinthewild.org**



NEAT AND TIDY

A new, smart solution for disguising your wheelie bin is the timber Posh Contemporary Bin Store, from £450, which comes with a felt shingle roof and a lockable door. It's 945mm wide by 1,270mm at its highest point, and is finished with Sadolin timber protection in Volcanic Ash. They also offer a full-door version with fitted shelves for storing recycling boxes. Tel 01544 387101, theposhshedcompany.co.uk

GARDEN JOINERY

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A range of ready-made slatted timber panels, classic trellis and planters is now available, made by bespoke joinery experts, The Garden Trellis Company. The Prestige range comes in a choice of three types of wood and is offered unpainted or painted in a choice of eight shades of Scandinavian paint or three stains. **Tel 01255 688361, gardentrellis.co.uk**

VERTICAL GREENHOUSE

Reaching for the sky

Construction has started on an exciting community greenhouse project in downtown Jackson Hole, Wyoming, where salad crops and tomatoes will be grown hydroponically on three storeys, all year round, for local sales and donations to institutions, including the town hospital. A conveyor belt moves the plants through the south-facing glasshouse so each plant gets an equal amount of light, meaning no artificial lighting is needed. The greenhouse footprint is about one tenth of an acre, and it is expected that the vertical farm will produce an annual harvest equivalent to five acres grown traditionally. **verticalharvestjackson.com**

RECLINE IN STYLE

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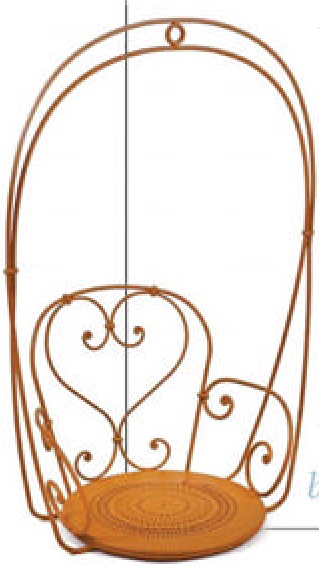

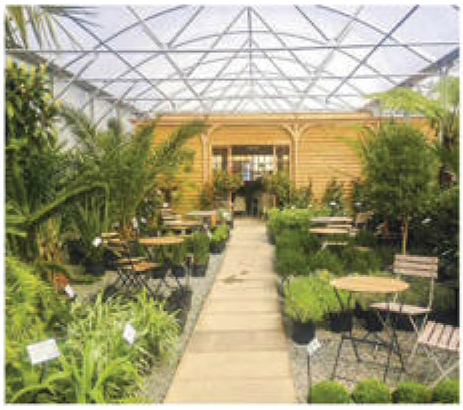

READER DISCOUNT

New nursery site

Architectural Plants, the Sussex nursery specialising in unusual structural plants, has moved to a 32-acre acre site near Pulborough. Many of the 13,000 plants, including mature palms and tree ferns in huge pots, are housed in airy, state-of-the-art polytunnels where you can sit among the foliage while deciding what to buy. Show this page until the end of June for a 10% discount on the lowest priced plant.

Tel 01403 891772, architecturalplants.com

Notebook

- **Fresh Air Sculpture**, the biennial exhibition in the garden at Quenington Old Rectory, Cirencester, Gloucestershire, takes place from 14 June to 5 July. freshairsculpture.com
- Visit and perhaps even take a dip in an established swimming pond, installed by **Gartenart Swimming Ponds**, at a family home near Tunbridge Wells, Kent, on 6 June, 1-6pm. For details contact Tim Evans, tel 020 7183 3333, gartenart.co.uk
- The 2015 edition of the **International Garden Festival** at Reford Gardens, Grand-Métis, Quebec in Canada, opens on 27 June, with an extra five new gardens selected from 309 submissions. They include an innovative gravel garden where visitors can participate in shaping the gravel. refordgardens.com
- Installations of more than 500 plants at the entrance to the **Manchester Art Gallery**, made by the National Trust's gardener-in-residence Sean Harkin and a team of volunteers to celebrate the city's historic gardens, is on display until the end of October.
- **Frogmore House and Garden**, the royal retreat in Windsor laid out as a picturesque landscape, is open for charity on 3-5 June and 16-18 August. royalcollection.org.uk
- Chris Beardshaw joins Adam Frost and James Wong as the latest designer to become an RHS Ambassador, with a special focus on promoting community gardening.

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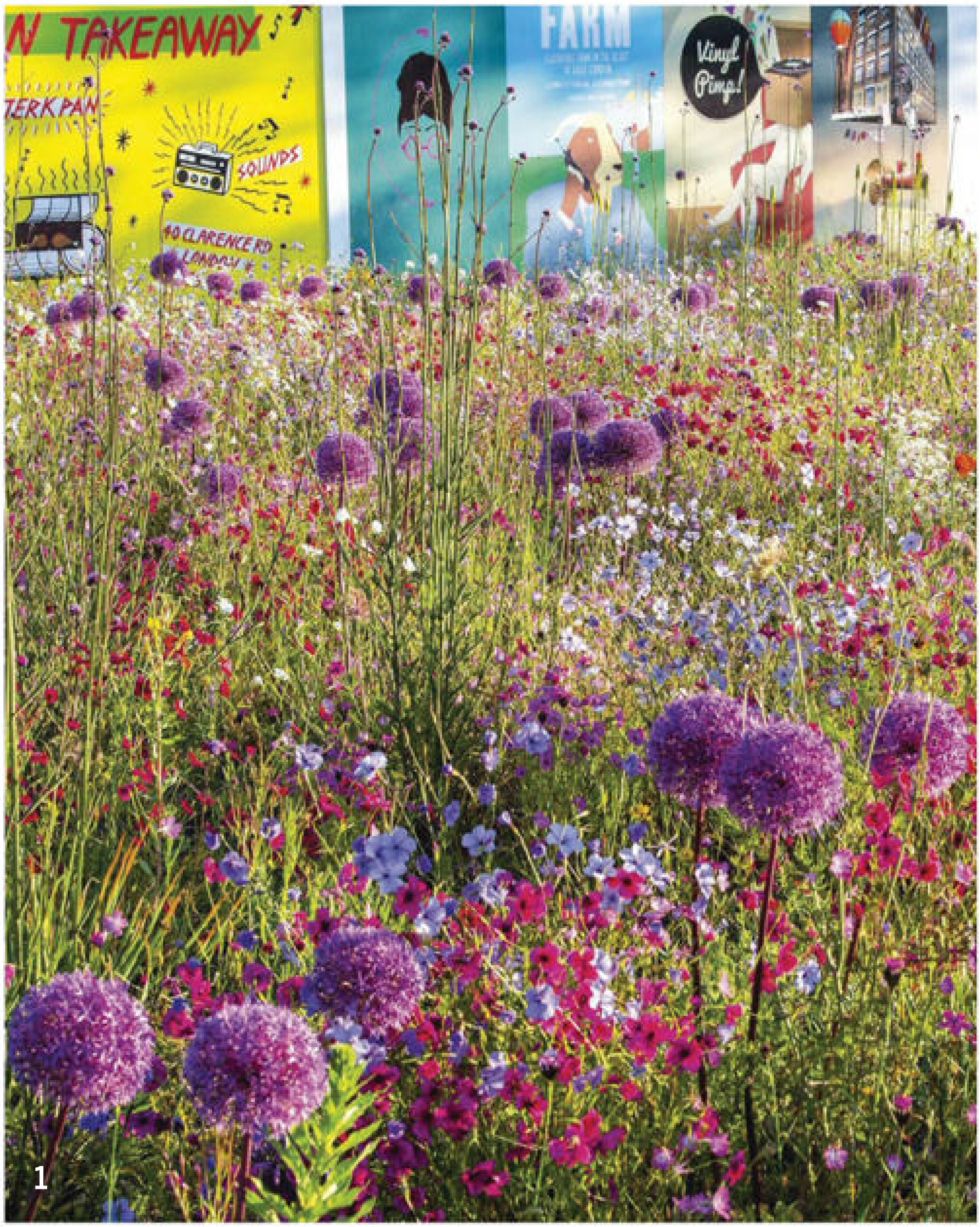
1 Rhythmn and hues

In this design by Nigel Dunnett and James Hitchmough for the Olympic Park in east London, rhythmic groupings of *Allium* 'Globemaster'and the transparent stems of *Verbena bonariensis* emerge through a froth of annual meadow flowers. These tall accent plants would have been deliberately placed to form clusters that lead your eye across the space. The rest of the planting mix would have been placed at random.



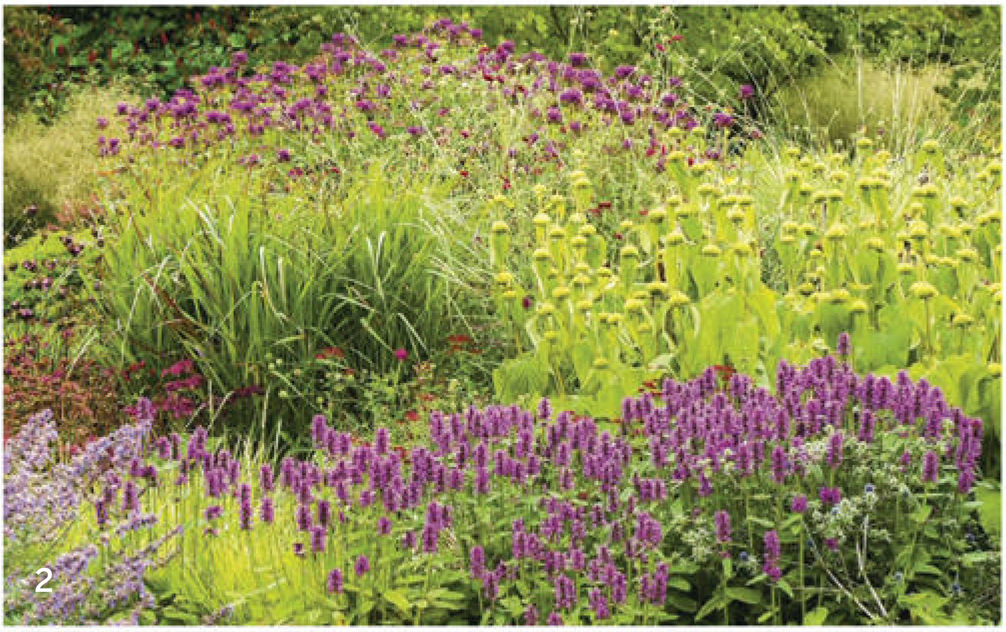
1 MMGI / MARIANNE MAJERUS, THE QUEEN ELIZABETH OLYMPIC PARK, LONDON, DESIGN NIGEL DUNNETT AND JAMES HITCHMOUGH

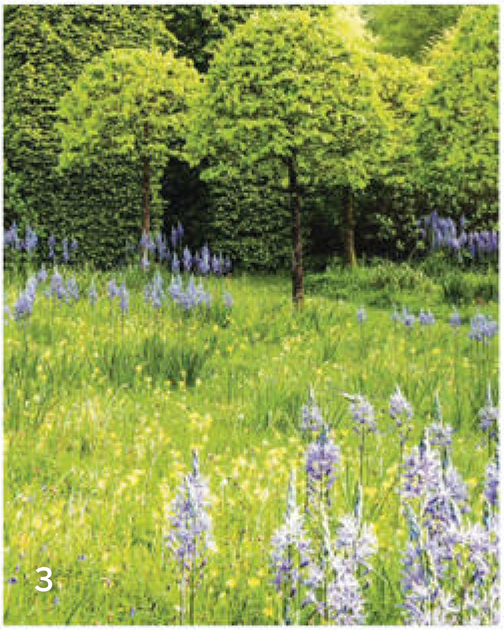
Sarah Price is one of the UK's most sought-after garden designers who won worldwide recognition for her designs for the 2012 Olympic Park.

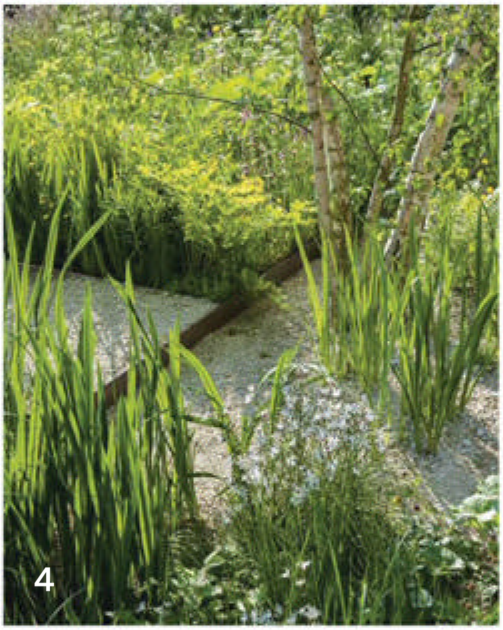
Patterns in nature

In the first of her new design ideas series, designer Sarah Price looks at how best to place plants in a naturalistic way

WORDS **SARAH PRICE**







2 RICHARD BLOOM / GAP PHOTOS, SCAMPSTON HALL GARDEN, DESIGNED BY PIET OUDOLF, 3 CHARLES HAWES / GAP PHOTOS, GARDEN CREATED BY ANNE WAREHAM AND CHARLES HAWES, 4 SARAH PRICE

2 Defined drifts

Piet Oudolf's planting at Scampston Hall places perennials in tighter drifts than those found in wild plant communities. His alternation of colour and form is masterful; the magenta of *Stachys officinalis* 'Hummelo' in the foreground and the distant *Monarda* 'Scorpion' are broken up by the greens of *Phlomis russeliana* and *Panicum*.

3 Formal frames

It's important to create strong year-round frames for dynamic, informal plantings. This meadow by Anne Wareham at Veddw House Garden is offset by a formal avenue of standard trees, *Corylus colurna*. The camassias are planted with plenty of 'negative' space separating the drifts allowing their form to be appreciated.

4 Border breakaway

Plants know no boundaries so it makes sense to place the plants as though they've hopped around colonising any available patch of ground within their tolerated range of conditions. Here the native flag Iris, *Iris pseudacorus*, spreads to the far side of the pathway.

Nature has a way of arranging itself in patterns of effortless, beautiful harmony. I often wonder why I bother to create planting schemes when the hedgerow banks outside my home are exquisitely composed with wild flowers. Capturing that magic is what naturalistic planting is all about. In unlikely settings relaxed plantings, inspired by nature have even more impact. A simple but well composed grouping of ornamental grasses punctuated with drifts of scabious can evoke the sensation of walking through a meadow, even when the backdrop is of grey concrete. Within a city garden, grouping of hazels informally under planted with violets and spring bulbs conjures up an enchanted glade. Plantings inspired by nature can overcome the clutter of dominant hard landscaping as well placed plants create visual cohesion and atmosphere.

Start by observing nature. It can be surprisingly difficult to get informal plant placement to look right. Lining up plants like soldiers is a habit that many gardeners find hard to break. It needn't be this way. Nature has a wealth of patterns to observe and imitate. The drifts of flowers, rushes, shrubs and trees across landscapes may look random at first but there is underlying order and organisation in ▷

5 Negative space

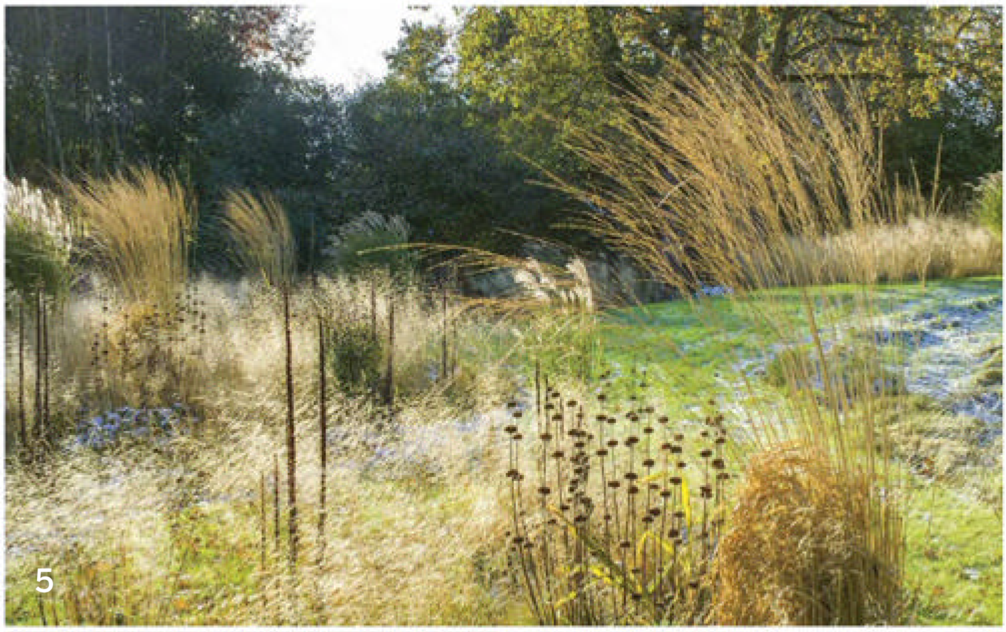
The defined outlines of *Phlomis*, *Verbascum* and tall *Molinia* grasses are offset by a shimmering matrix of *Deschampsia* grass at Lady Farm in Somerset. This composition echoes the strong patterns of *Molinia caerulea*, *Deschampsia cespitosa* and *Juncus* reeds that now grow wild in some parts of the UK.

6 Transparent plant form

Plants, such as *Thalictrum aquilegiifolium* 'Album' and *Valeriana officinalis*, have an open-branched, transparent structure that makes them easier to place. They act as a lacy foil to defined, attention-grabbing architectural forms, such as *Verbascum bombyciferum* or *Onopordum acanthium*, that require more careful placement.

7 Stylised patterns

In this design by Dan Pearson at Broughton Hall, Yorkshire, bands of *Calamagrostis* flow on either side of a pathway, evoking the sense of walking through a wild landscape even though they are planted in a stylised formation. The single species blocks of perennials are repeated, enhancing the sense of flow.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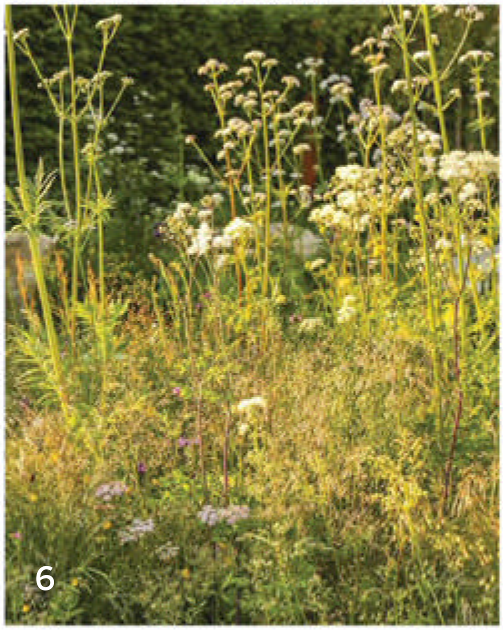
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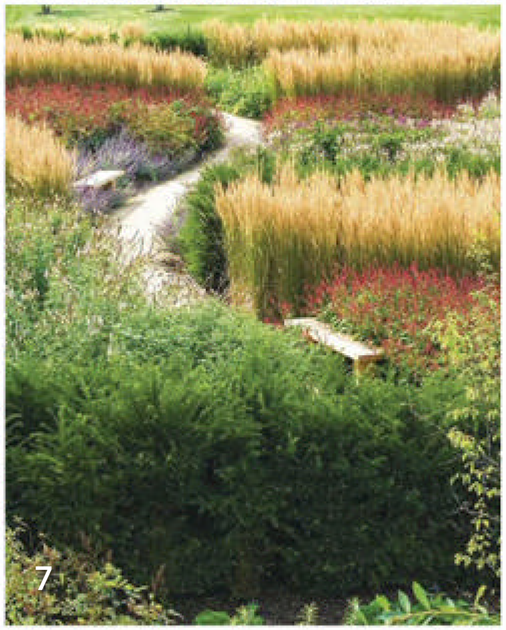
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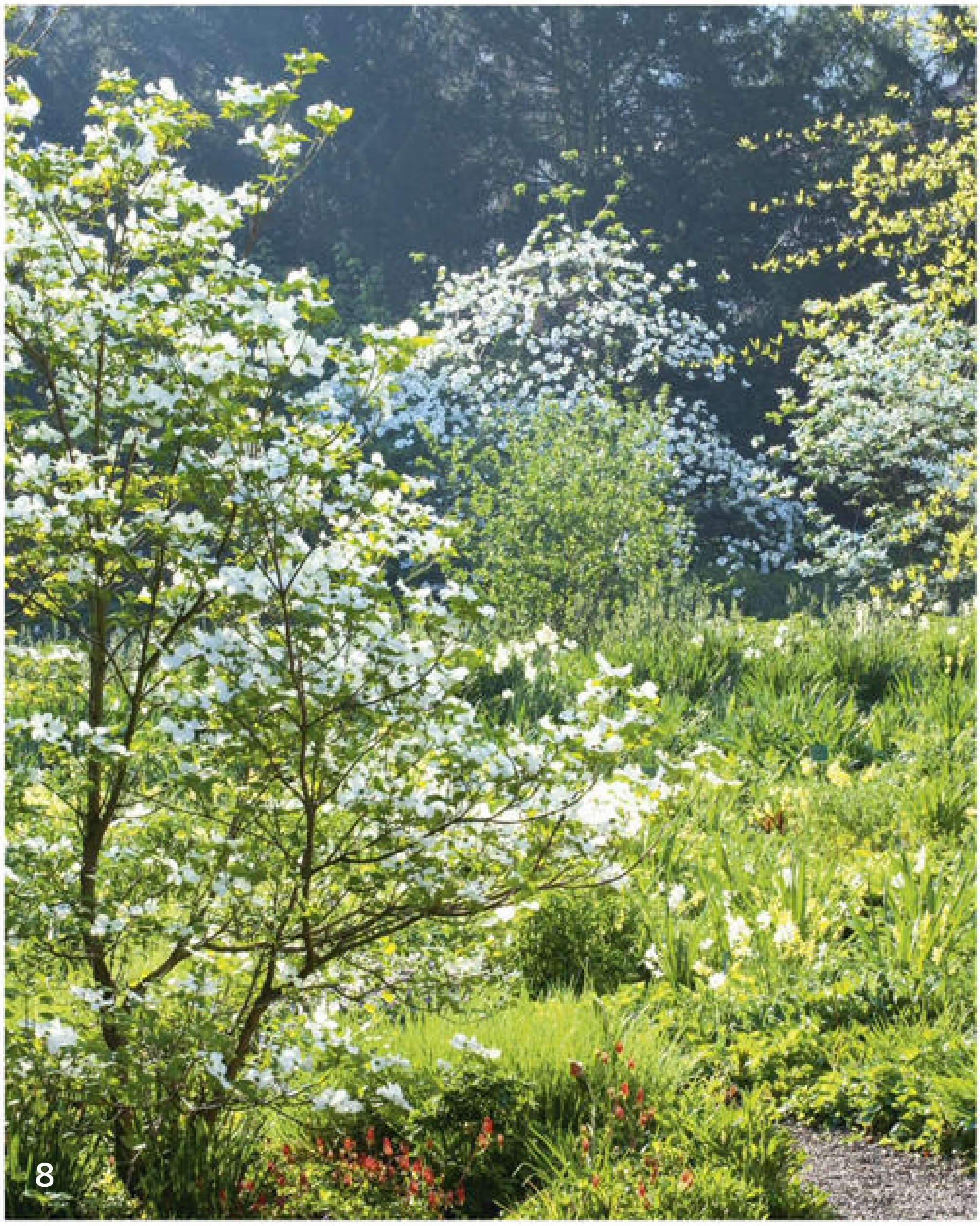
5 MARK BOLTON / GAP PHOTOS, 6 SARAH PRICE, 7 NICOLA BROWNE, DAN PEARSON STUDIO

▷ their distribution. Left to themselves, plant communities respond to subtle changes in light, shade, moisture and topography. The trick is to think like a plant. The infinite variation of nature is fascinating and awe inspiring, but it can also be overwhelming. I simplify and exaggerate the patterns that I see to create legible planting pictures.

Plant placement, the easy way: when planting bulbs throwing a large bucketful in the air and planting randomly where they fall is a fail-safe method for creating natural looking drifts of clustered groupings with random singletons at their margins. We can't throw our potted plants up into the air but together with our observations from nature, we can remember these patterns when we place our plants. Once you have one placed group of plants then you can begin another species grouping nearby and allow the two different groups of plants to mingle at their boundaries. Where the different species of plants overlap is where the fun and artistry of your planting scheme begins. When laying out plants like this it is important to stop thinking of plants as individuals and to instead see them as members of a community that interact with one another.

The power of repetition: in order to make your planting patterns legible, you need to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8 MMGI / MARIANNE MAJERUS. HERMANNSHOF WEINHEIM, GERMANY / CASSIAN SCHMIDT

8 Power of repetition

At Hermannshof Garden in Weinheim, Germany, Cassian Schmidt designs innovative plant communities with a wide range of perennials, shrubs and trees. He is artful in creating visual repeats within a relatively small, public garden. Here, the beauty of the *Cornus* 'Ascona' in bloom is echoed by distant blossom, enhancing the garden's sense of harmony and space.

Further reading

- *The Dynamic Landscape: Design, Ecology and Management of Naturalistic Urban Planting* edited by Nigel Dunnett and James Hitchmough (Taylor & Francis, 2008)
- *Essay on Gardening* by Henk Gerritsen and Piet Oudolf (Architectura & Natura, 2008)
- *Planting: A New Perspective* by Piet Oudolf and Noël Kingsbury (Timber Press, 2013).

plant in quantity. Seven plants of one species is an absolute minimum. This restricts your planting palette and will immediately bring greater cohesion. Never underestimate the power of repetition. Our most beloved natural scenes are often when one vegetation dominates – think of the potency of a bluebell wood in bloom. Now imagine that carpet of blue flowers punctuated with deep pink accents of red campion, white starry stitchwort and occasional ferns. Magical. □

NEXT MONTH How to incorporate trees into a design for a small space.

Places to visit

- If you're planning a summer of garden visiting, *Wild Garden Weekends* by Tania Pasco (Wild Things Publishing Ltd, 2015) lists nature reserves, woods and meadows as well as wild, romantic gardens with less intensively managed areas.
- Plantlife has 23 nature reserves across the UK which protect scarce and important wild plant habitats. **plantlife.org.uk/nature_reserves**
- Be inspired by the scale and scope of naturalistic planting styles including annual and perennial meadows at The Queen Elizabeth Olympic Park, London.

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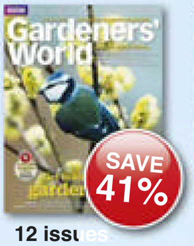
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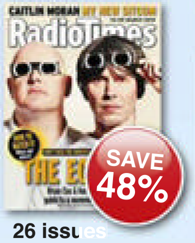
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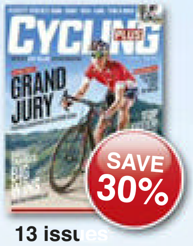
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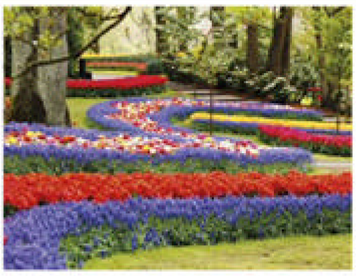

SPRING FLOWERS AND THE GOLDEN AGE OF DUTCH ART

A journey along the Dutch Waterways aboard the Amadeus Rhapsody

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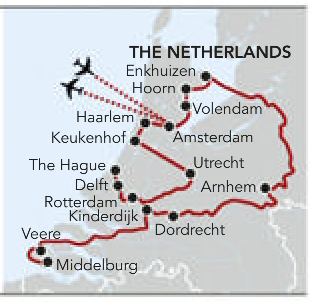

Spring is the perfect time of year to immerse yourself in the cultural and horticultural splendours of the Netherlands. Join us aboard the MS Amadeus Rhapsody as we explore the countryside in some depth, visiting the wonderful flowers of the Keukenhof, the beautifully restored Palace and Gardens of Het Loo, discover the shores of the Zuider Zee from Volendam to Enkhuizen, admire the marvellous windmills of Kinderdijk and of course the art treasures of Amsterdam and The Hague.

Early April is an ideal time for our journey, when the bulbs will be at their best and the landscape is touched by the arrival of spring. The itinerary we have designed is, we believe, a perfect mix of horticulture, history, art and Dutch lifestyle and makes for a colourful and endlessly interesting cruise. We will also enjoy the great comfort of the MS Amadeus Rhapsody as we criss-cross the Netherlands along the intricate network of rivers and waterways that make Holland such a unique place.

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The Itinerary

Day 1 London/Manchester/Edinburgh/Bristol to Amsterdam, Netherlands. Fly by scheduled flight. Transfer to the MS Amadeus Rhapsody and embark.

Day 2 Amsterdam. Morning visit to the world famous Rijksmuseum where Amsterdam's 'Golden Age' is brought vividly to life by its splendid collection of old masters. Return to the vessel for lunch, after which you will have an afternoon free for individual sightseeing.

Day 3 Amsterdam. After breakfast today we will depart for a canal cruise, one of the most enjoyable ways to see this unique city. Afterwards we continue on to the Van Gogh Museum. Return to the vessel for a late lunch followed by an afternoon at leisure.

Day 4 Volendam to Enkhuizen to Hoorn. Spend the day exploring the Zuider Zee. From Volendam we will drive to Edam, a tranquil little town with its drawbridges across canals and charming historic houses with their lovely facades. Continue on to Enkhuizen, considered by many to be the prettiest town in Holland with its well preserved buildings dating back to the 15th to 17th century.

Day 5 Arnhem & Het Loo. Arrive this morning into Arnhem. After breakfast onboard join an excursion to the Palace of Het Loo, the favoured summer residence of the Dutch Royal family from 1686 to 1975. The palace and grounds have undergone a spectacular restoration returning them to their original 17th century splendour. After lunch onboard there will be a choice of included excursions. Choose from a trip to see the Airborne Museum or visit the private art collection at the Kroller Muller Museum of late 19th and 20th century paintings.

Day 6 Dordrecht & Kinderdijk. A leisurely morning cruising across southern Holland to Dordrecht. After lunch we will join an excursion to see the marvellous Windmills of Kinderdijk, of which there are 19 in total dating from 1740. Later, join the guided walk through Dordrecht.

Day 7 Veere & Middleburg. Today we explore Southern Zeeland, starting in the 13th century town of Veere. It is a charming place with well-preserved houses and a marina. Return to the vessel and sail on to the lovingly restored medieval town of Middelburg for a walking tour.

Day 8 Rotterdam, The Hague, Delft. From Rotterdam we head for The Hague for a visit to the Mauritshuis with its marvellous collection of Dutch Golden Age paintings. Afterwards continue on to Delft, birthplace of Vermeer. We will see the place where he painted his famous "View of Delft" and have a tour of the Delft Blue Pottery.

Day 9 Utrecht. After breakfast depart for a visit to Utrecht's Botanical Gardens at Fort Hoofddijk, a unique natural treasure consisting of thousands of plant species.

Day 10 Keukenhof Gardens & Haarlem. After breakfast drive to nearby Keukenhof Gardens for a morning in this extraordinary horticultural heaven. Afterwards continue overland to charming Haarlem with lunch on arrival in a local restaurant. See the busy market square and 14th century town hall before visiting the Frans Hals Museum, home to a spectacular display of 16th and 17th century portraits, still lifes and landscapes.

Day 11 Amsterdam to London/Manchester/Edinburgh/Bristol. Disembark after breakfast and transfer to the airport for your return scheduled flight to the UK.

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Take a more scientific approach to cultivating flavour with James Wong's *RHS Grow for Flavour* reviewed on page 103.

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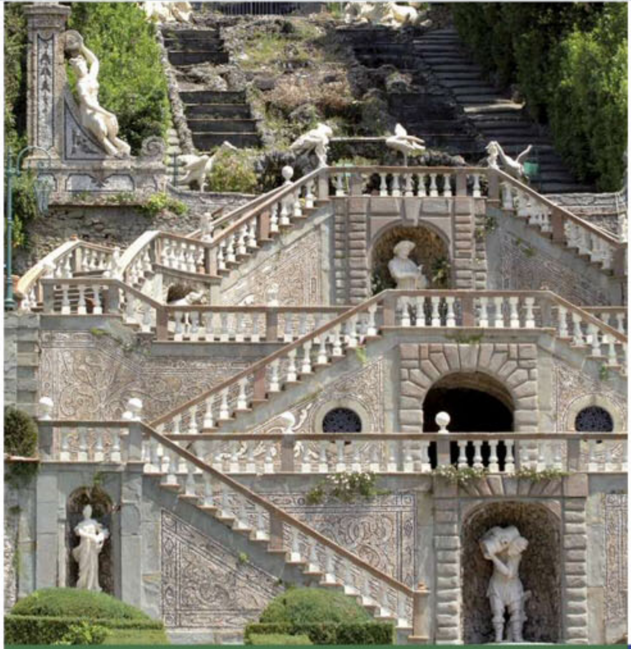

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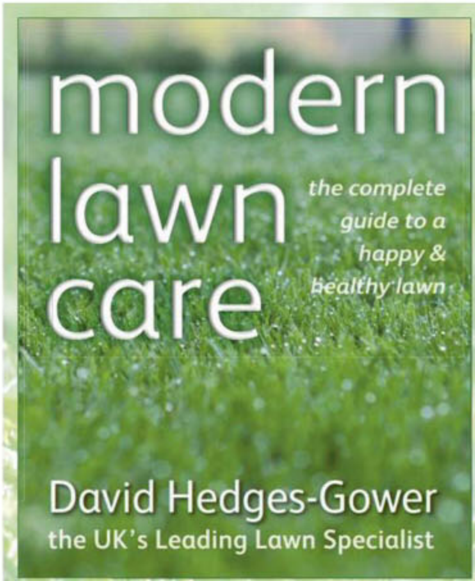

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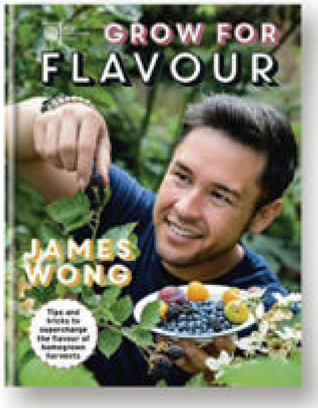


RHS GROW FOR FLAVOUR

by James Wong

Mitchell Beazley, £20
ISBN 978-1845339364

The world of an ethnobotanist; where scientific research lies at the heart of innovative garden advice.

Reviewer Jodie Jones is a garden writer.

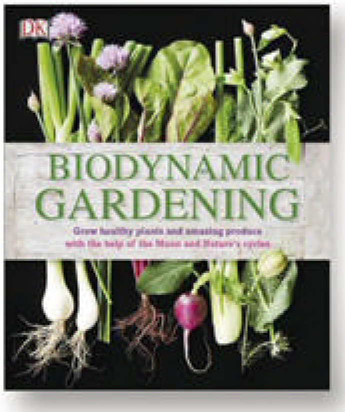
James Wong seems to pop up everywhere. The writer, designer, broadcaster and recently appointed RHS ambassador, even walked past the window of my bus while I was reading this very book. But the Kew-trained ethnobotanist deserves the exposure, and his new book deserves space on the shelf of any serious kitchen gardener.

His aim, he tells us, is to turn the tables on conventional gardening advice. Home-grown, he says, does not always taste better, nor are heirloom varieties necessarily the best choice, and he uses supporting evidence from thousands of scientific papers and his own extensive trials at the RHS Garden Wisley.

The result is a mine of surprising information. For example, he makes a convincing case for not removing the lower leaves of ripening tomatoes (80 per cent of their sugars are manufactured in the leaves) and picking strawberries ripe then leaving them to mature for four days (this can raise the flavour-compound levels by up to seven times).

He argues that crops are almost always better grown in soil and over-use of liquid feed may, in the long term, degrade the quality of that soil. Instead, he advocates home-made tonics, including a nutrient-rich, molasses soil drench and a weak solution of aspirin, which produces stronger plants and tastier harvests. Yet the design of this book is infuriating. The text is chopped up into tiny chunks, interspersed with graphic devices, annotated photographs and dinky panels with headings such as 'Wanna go one better?'. Maybe someone thought the science would be off-putting, but I think we might have been trusted to cope with some chapters. However, don't judge this book by its cover. It may look like a school workbook, but it is a fascinating guide for serious growers – a triumph of substance over style.

Book offer
RRP £20. **Reader offer price £17** including p&p*.



BIODYNAMIC GARDENING

by Monty Waldin

DK, £16.99
ISBN 978-1409369387

A how-to manual for anyone interested in finding out more about taking a natural and holistic approach to gardening.

Reviewer Howard Sooley is a garden photographer and allotmenteer.

It's a curious thing biodynamics. A garden practice that involves talking to, and gardening with, soil spirits (elementals); that involves burying flowers stuffed into animal parts and one that uses planetary alignments as one of its governing principles. It's never likely to become a widespread practice.

Over the past ten years, however, Rudolf Steiner's esoteric approach to agriculture has fundamentally changed my understanding of horticulture. What I've always felt was lacking, was a clear how-to manual explaining its complicated and often confusing principles and practices. And finally, here it is.

This was always going to be a tricky subject for a practical manual. For me there is something spiritual about gardening so I approached it with a degree of scepticism. Unnecessarily so, as this well-written and well-designed book is one I can fully recommend.

Given the nature of the complex subject matter, there is a frightening amount of information to cover. From the biodynamic principles of soil management, lunar and planetary alignments, and their influence on different types of plants, to the essential biodynamic preparations (how to make and apply them), composting, feeding, watering and concoctions for plant care. The book does a great job of explaining them all.

At least a quarter of its content is given over to providing a useful practical guide on all the major vegetable, salad and fruit types and their care under biodynamic practice.

Throughout the whole the writing is clear, concise and eloquent. The photography, by Will Heap, keeps keenly to the task of revealing and informing. The design is uncluttered, cohesive and keeps sense of direction and understanding through out – no mean feat). Well done to all involved.

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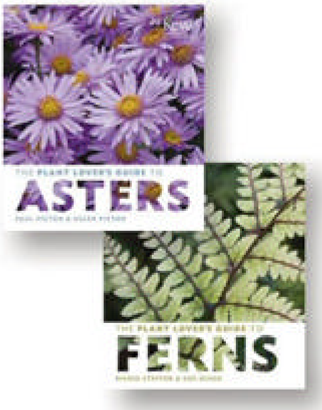


THE PLANT LOVER'S GUIDE TO ASTERS
by Helen Picton and Paul Picton
Timber Press, £17.99
ISBN 978-1604695182

THE PLANT LOVER'S GUIDE TO FERNS
by Sue Olsen and
Richie Steffen
Timber Press, £17.99
ISBN 978-1604694741

A pair of up-to-date, specialist guides for those who know what plants they like to grow in the garden.

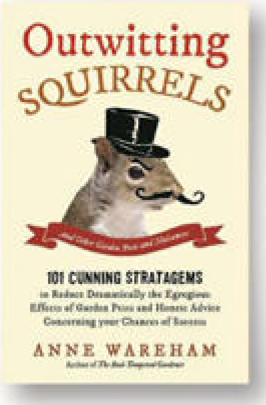
Reviewer Noël Kingsbury is a writer and plantsman.

These two books are among the latest in a series of plant profiles that aim to introduce the reader to a range of good garden plants. Each one begins with a design-focussed chapter that usefully contextualises the plant, followed by chapter that provides a good overview of the plant category concerned. Further chapters cover cultivation and propagation, as well as the plant directory, which is the core of each book. Both titles, as do others in the series, make very thorough introductions to their subjects, for both entry-level and more advanced gardeners.

Asters discusses the history of the genus in cultivation, but sadly, *Ferns* only briefly discusses the plants' fascinating history; in particular, the Victorian obsession with ferns (dubbed Pteridomania) really deserves a lot more space. The same could be said of the limited coverage of the plants' incredible antiquity. *Ferns* does discuss that latest trend in gardening – in that most fashion-conscious gardening area, the Pacific northwest – the 'fern table', which is something the rest of us, especially in similarly rainy areas, could well learn from. There is nothing, however, on that other fashion in growing – vertical planting, in which ferns can play a particularly important part. Companion plants are discussed in both books, but the material in *Ferns* is a good deal more thorough.

Asters does grasp the nettle of recent name changes, listing its entries under the (singularly unmemorable) new names: *Eurybia*, *Symphyotrichum*, etc. I did find the photography in this book a bit overwhelming. I would much rather have had more text, to cover more species, of which there are a vast number in the USA, many of increasing commercial importance. Despite reservations, these are two very useful books.

Book offer
RRP £17.99 each. **Reader offer price £16.50 each** including p&p*.


Outwitting
SQUIRRELS
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ANNE WAREHAM

OUTWITTING SQUIRRELS: AND OTHER GARDEN PESTS
by Anne Wareham

Michael O'Mara Books, £7.99
ISBN 978-1782433705

Revel in the madness of trying to pit your wits against garden pests and in your own absurd aversion to the critters that plague our plots.

Reviewer Caroline Beck is a writer and radio producer.

I began this book warily, and not just because I didn't want to agitate its author, Anne Wareham the self-confessed 'bad-tempered gardener'. A visit to any garden centre with its cocktail of chemicals, traps and potions is proof of the vitriol that gardeners reserve for anything that disrupts their lawns, flower beds and potagers. I've always taken a laissez-faire approach to pests – if we're daft enough to grow food for them, what do we expect? – but although this book does delve deep into horticultural horrors, its underlying message is: 'Calm down dear, and keep a sense of proportion.'

It's amusingly obsessional – she includes midges, snakes, noise, wind and even people among her roll call of 'pests' – and takes on all-comers with gusto providing solutions some of which are gloriously certifiable. But she's having enormous fun at both our and her own expense, and although I'm often sniffy about other people's irrational hatred of pests, I recognised and blushed at my own mania reading her chapter on rabbits, frequent and rapacious visitors to my own allotment.

She spices up what could have been a dry subject with her own, often futile, efforts to banish pests – once, having recently rid her garden of rabbits, she was having lunch with a friend in the garden when a buzzard dropped a dead rabbit nearby – and at the end of each chapter provides a list of Dos and Don'ts, many of which are extremely useful and some gigglingly crazy, such as rubbishing weasel droppings as a deterrent to moles (where would you get weasel droppings anyway?).

It's a book that should be on everyone's bookshelves, even if it's just to remind us of our own absurdities in pursuit of paradise.

Book offer
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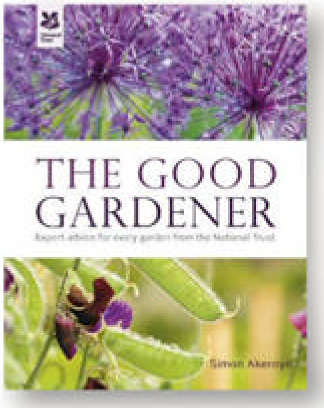
Book reviews



THE GOOD GARDENER: EXPERT ADVICE FOR EVERY GARDEN FROM THE NATIONAL TRUST

by Simon Akeroyd

National Trust Books, £25
ISBN 978-1909881365

A detailed guide enhanced by a fountain of knowledge that comes from some of the best head gardeners at the National Trust.

Reviewer Stephanie Donaldson is a garden writer.

The author describes this attractive book as a 'horticultural journey' and it is true that it covers an enormous diversity of topics from the basics to some quite esoteric gardening practices, but it is more of a whistle-stop tour than a handbook of techniques. It would make a good introductory read for someone embarking on gardening, but further reading would be necessary to get to grips with the practicalities. And even experienced gardeners would find themselves ill-prepared to embark on charcoal burning, or constructing a log-pile bench with the information provided.

Nevertheless it is a book that is crammed with useful and interesting ideas and techniques. I particularly liked the tips supplied by various gardeners from National Trust properties. I will be investing in a hand-held steam cleaner to clean the nooks and crannies of the greenhouse as recommended by Paul Gallivan from Woolbeding and intend passing on Simon Akeroyd's idea of using a beer-filled paper cup as a slug trap – once it's done its work it can be filled with earth and left to decompose – so much nicer than dealing with the contents.

There is an emphasis on sustainable and environmentally friendly practices. This is an area in which the National Trust leads the field and there is plenty of good guidance given, including a very interesting page (for those newly awakened to their virtues) about the way the use of scythes has improved the natural balance in the orchards at Polesden Lacey.

The photography is a mixture of inspirational pictures from many of the Trust's most famous gardens, combined with some rather old-fashioned, step-by-step photography. Every gardener will find something of interest within this book's pages.

Book offer

RRP £25. **Reader offer price £22** including p&p*.

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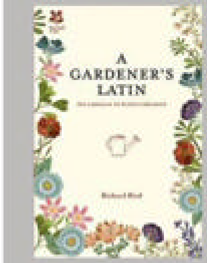
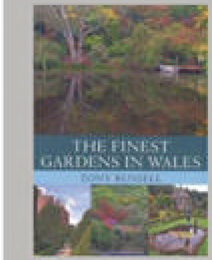
From gardens to visit and botanical Latin for beginners to growing epic fruit and vegetables in tiny spaces



A GARDENER'S LATIN: THE LANGUAGE OF PLANTS EXPLAINED
by Richard Bird
National Trust Books, £9.99
ISBN 978-1910232057
Making sense of botanical Latin with exquisite illustration.



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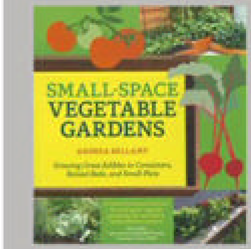

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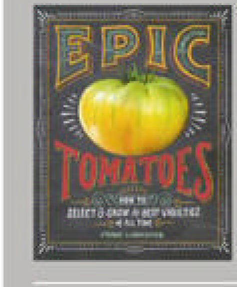

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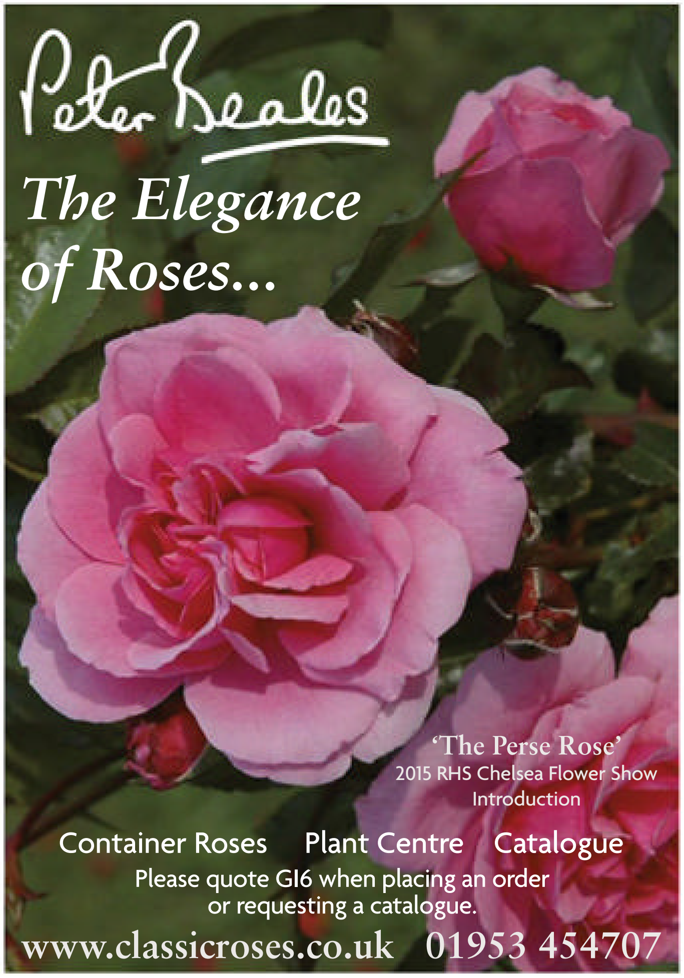

Peter Beales

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Introduction

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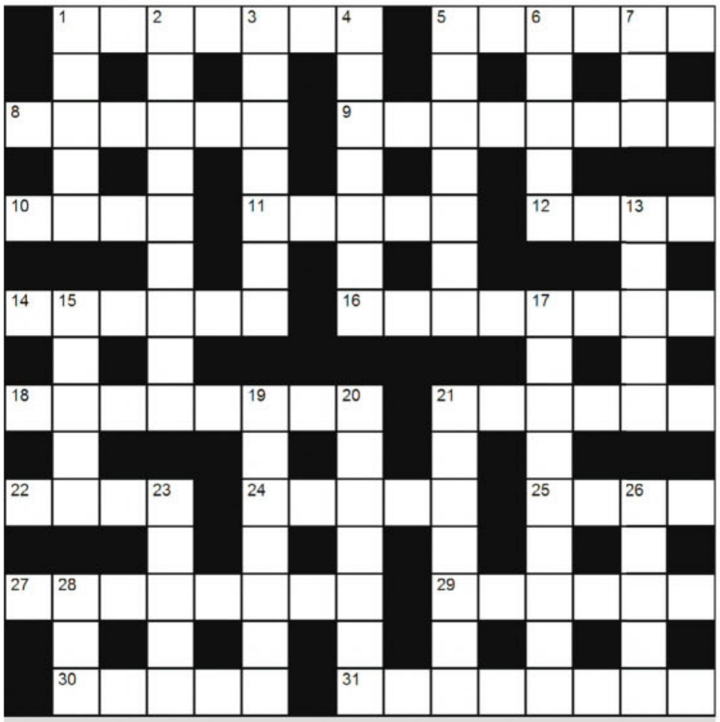

ACROSS

1 Leaves aloe fig out (7)
5 John __, horticulturist MBE, VMH – fantastic, says me! (6)
8 Remark about our plantsman, Hans (6)
9 The vetchling genus truly has changed (8)
10 Campanula flowers are __-shaped (4)
11 Bad in the case of the skunk cabbage flower (5)
12 Their shells are a deterrent to slugs, good people (4)
14 Bends down, it's said, tree limbs (6)
16 Moral: dig out a *Calendula* plant (8)
18 Flowering climber of the pea family… is a write off! (8)
21/30 They protect fruit trees from winter caterpillars – altering garden's base (6,5)
22 Rude talk of parasitic fungus affecting plants? (4)
24 Passionate dance from this compact form of *Weigela florida*? (5)
25 Partly prune a tree – spruce (4)
27 Genus of a half-hardy orchid – albeit twisting around centre of pillar (8)
29 Citrus fruit, Blenheim type of apple? (6)
30 See 21 across.
31 Mottled, like the petals of Turk's cap lily (8)

DOWN

1 Accelerate growth eg of chicory (5)
2 A *Hydrangea paniculata* – focus of public attention! (9)
3 These containers improve root growth – right out of Heathrow and Gatwick, say? (3,4)
4 A slug-killing nematode Nat removed from spoiled watermelon (7)
5 Tare, dissolved with rum, gets riper (7)
6 Part of a flower pistil's elegance (5)
7 French water in purple aubergine (3)
13 Parts of fungus – sick-looking if green around them! (5)
15 Poppy's narcotic produce (5)
17 Condition where tomato's stalk end fails to ripen – affecting eg bracken (9)
19 Sounds of *Rhinanthus* seeds in their pods disconcerts (7)
20 Plants that last only one blooming year! (7)
21 Shaped like a certain artichoke (7)
23 Sunflower cultivar with giant-sized head (5)
26 Small organisms – a blooming nuisance on ponds, etc! (5)
28 It's the common garden earthworm, chuck (3)

SOLUTIONS TO THIS MONTH'S CROSSWORD WILL BE PRINTED NEXT MONTH

MAY'S SOLUTIONS

ACROSS 1 Larkspur **6/20D** Betula pendula **10** Taste **11** Orca **12** Susan **14** Training **15** Palmate **16** Marram **18** Lilacs **20** Perfume **22/9** Plantain lily **24** Medick **26** Arid **27** Thuja **28** Drip **29** Watson **30** Anthemis.

DOWN 2 Axils **3** Key **4** Petunia **5** Rosette **6** Bee balm **7** Thorn **8** Laciniate **13** Salsa **15** Phillyrea **17** Round **19** Spartan **21** Rampant **23** Nodes **25** Chili **28** Die.

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Reader plant offers

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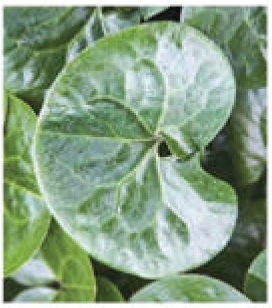
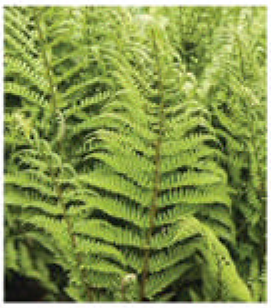
Among the show gardens at this year's RHS Chelsea Flower Show were Dan Pearson's design for Laurent-Perrier and Marcus Barnett's for *The Telegraph*. Online plant retailer Crocus landscaped both these gardens and provided all the plants. If you've been inspired by the fantastic plants at the show, you can take advantage of Crocus's 15 per cent discount for *Gardens Illustrated* readers, across its plant range, including these Chelsea designer favourites.

Dan Pearson garden for Laurent-Perrier



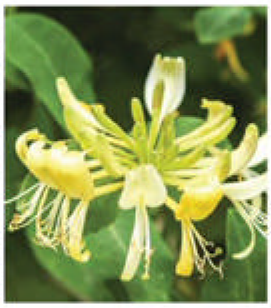
Asarum europaeum
This is a robust, easy to maintain and reliable ground-cover plant that offers an attractive foliage effect, particularly useful in shady places. AGM*.

- **Grows to** 15cm x 30cm.
- **Offer price** 9cm pot, £5.09 (normally £5.99).



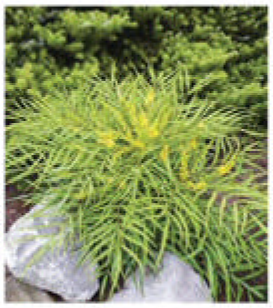
Dryopteris filix-mas
A native, deciduous fern with feathery green fronds that form a distinctive, shuttlecock shape and turn coppery in autumn. A fine companion for shade-loving woodland plants.

- **Grows to** 1m x 1m.
- **Offer price** 1.5-litre pot, £7.64 (normally £8.99).



***Lonicera periclymenum* 'Graham Thomas'**
A vigorous, deciduous climber with wonderully fragrant, large, tubular, white flowers that age to yellow, from July to September. AGM.

- **Grows to** 7m x 1m.
- **Offer price** 3-litre pot, £11.04 (normally £12.99).



***Mahonia eurybracteata* subsp. *ganpinensis* 'Soft Caress'**
Winner of 'Plant of the Year' at RHS Chelsea Flower Show 2013, this is the first mahonia to have spine-free leaves. A compact, evergreen shrub.

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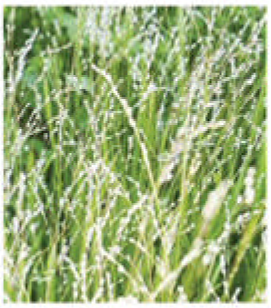
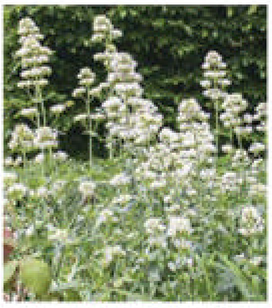


***Melica altissima* 'Alba'**
Unassuming but beautiful grass with airy sprays of white, grain-like flowers on slender stems that catch the slightest breeze. It flowers earlier than many other ornamental grasses.

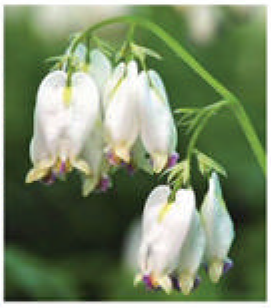
- **Grows to** 1.4m x 40cm.
- **Offer price** 2-litre pot, £10.19 (normally £11.99).

Marcus Barnett garden for *The Telegraph*



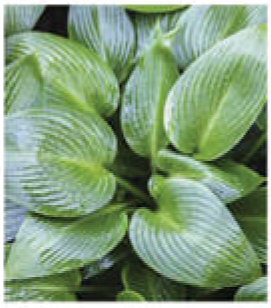
***Centranthus ruber* 'Albus'**
This white form of red valerian is long-flowering and great for pollinators. Airy clusters of white flowers appear from July to October on tall, fleshy stems with glaucous leaves.

- **Grows to** 80cm x 45cm.
- **Offer price** 2-litre pot, £6.79 (normally £7.99).



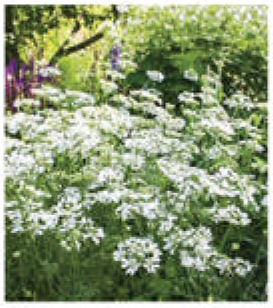
***Dicentra* 'Aurora'**
A fast-growing, dwarf perennial with arching stems of creamy white, heart-shaped flowers from late spring to late summer. The blue-green, fern-like foliage forms a soft mound.

- **Grows to** 45cm x 60cm.
- **Offer price** 2-litre pot, £6.79 (normally £7.99).



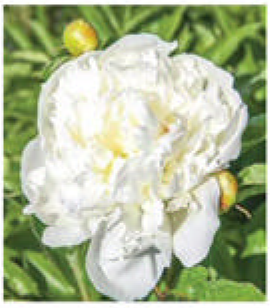
***Hosta* 'Devon Green'**
Dense hummocks of dark, heart-shaped leaves. Their highly glossy surface accentuates the distinct mid-rib veining. Lily-like flowers of pale lilac in high summer. AGM.

- **Grows to** 50cm x 50cm.
- **Offer price** 9cm pot, £5.94 (normally £6.99).



Orlaya grandiflora
Lovely, pure white flowers form in big, flat-topped clusters throughout the summer above the fine, fern-like foliage. This is a hardy annual with an extremely long flowering period.

- **Grows to** 60cm x 60cm.
- **Offer price** 9cm pot, £4.24 (normally £4.99).



***Paeonia lactiflora* 'Duchesse de Nemours'**
Huge, bowl-shaped, fragrant, pure-white, double flowers, flushed green in bud, from early to midsummer. Thrives in full sun or part shade. AGM.

- **Grows to** 80cm x 80cm.
- **Offer price** 2-litre pot, £12.74 (normally £14.99).

How to order

To select these or any other plants or seeds from Crocus, go to **crocus.co.uk** and make your selection. Your 15 per cent discount will be applied at the checkout stage – to gain your discount enter the code 90165 when prompted. **Offer closes** 30 June 2015.

Offer excludes delivery (standard charge of £4.99) and VAT. Delivery to mainland UK only, excluding certain parts of Scotland. Offer valid for plants and seed only featured on the Crocus website. All plants are subject to availability. Open to UK addresses only. Prices quoted are the offer prices to *Gardens Illustrated* readers taking into account the 15 per cent discount.

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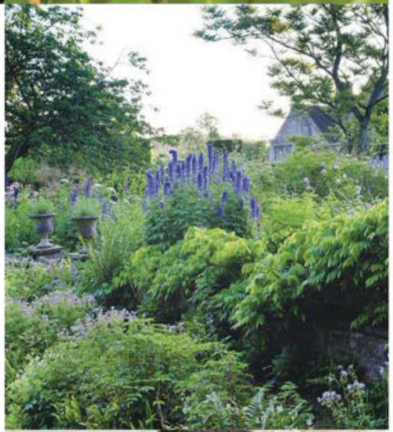

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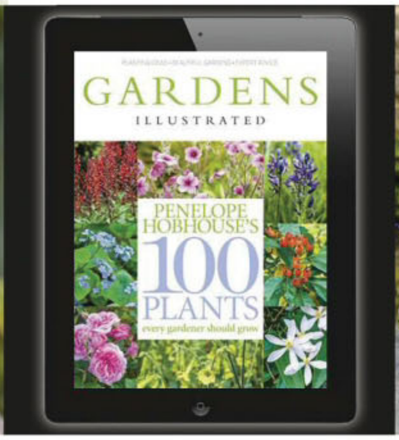

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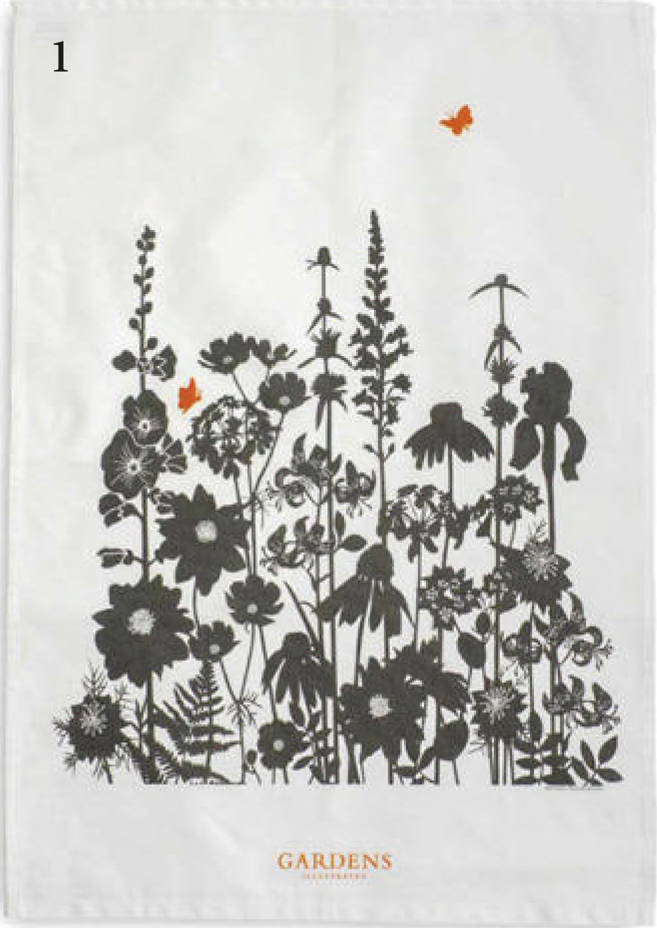
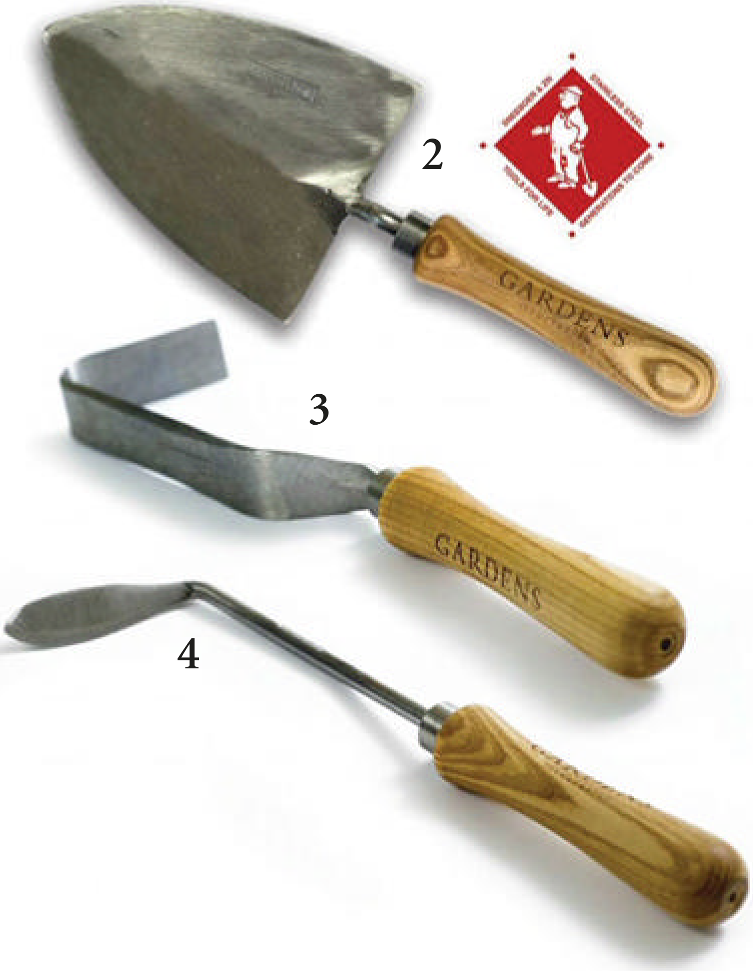
Shop

We recently announced the launch of our new Gardens Illustrated *online shop, which will go live later this summer. In the meantime you can order by calling the number on the right, or filling out the order form. Alongside our umbrella – a long-standing favourite – we've developed a range of products for gardeners and garden lovers that are both practical and stylish. This month we're delighted to introduce three fabulous new tools to our range, which have been made exclusively for us by the excellent Dutch toolmaker Sneeboer.*

We hope you'll love all of these as much as we do.

Juliet





1 Tea towel

This 100 per cent cotton tea towel features a bespoke illustration from Hannah McVicar, one of our regular contributors. Machine washable.
Shop price £10 (plus p&p)
Subscriber price £8 (plus p&p)

2 Maubach trowel

This trowel, designed by nurseryman Georg Arends in around 1920, has a wide, flat, tapered blade for digging the perfect planting hole. It has a cherry wood handle.
Shop price £50 (plus p&p)
Subscriber price £45 (plus p&p)

3 Hand scratcher

This garden scratcher is a great multi-weeder for use throughout the garden. It features an ash wood handle.
Shop price £50 (plus p&p)
Subscriber price £45 (plus p&p)

4 Exaggerated handweeder

The offset blade of the handweeder gives greater manoeuvrability when weeding in between established plants or confined spaces such as containers. Most often used as a hoe, but can also be useful to hook out and uproot weeds.
Shop price £50 (plus p&p)
Subscriber price £45 (plus p&p)

5 Garden kneeler

Made exclusively for us by Bradleys, a small, independent English tannery that has been handmaking leather goods for more than 20 years, this suede and waxed cotton kneeler will help protect your knees while planting and weeding.
Shop price £40 (plus p&p)
Subscriber price £35 (plus p&p)

6 Anti-bramble gauntlets

Tough anti-bramble gauntlets, made by Bradleys, with soft leather, cotton-lined gloves and elbow-length, suede cuffs to protect against the toughest of pruning jobs. Available in one size.
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Subscriber price £35 (plus p&p)

7 Suede apron

Manufactured by Bradleys, this waist-fitting apron in chocolate-brown suede features an adjustable belt and four generous-sized pockets for tools, twine, notebook and even a mobile phone.
Shop price £60 (plus p&p)
Subscriber price £55 (plus p&p)

8 Bakers twine

This high-quality, biodegradable cotton twine comes in two sizes and three colourways: brown and white; grey and white; and burgundy.
Shop price £3.50 for 20m or £6.50 for 100m (plus p&p)
Subscriber price £3 for 20m or £6 for 100m (plus p&p)

9 Umbrella

With a cotton cover and wooden handle, our umbrella comfortably shelters two people.
Shop price £35 (plus p&p)
Subscriber price £30 (plus p&p)

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PHOTOGRAPHS SEAN MALYON

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Tea towel	£10/£8		£1.50	
Maubach trowel	£50/£45		£3.50	
Hand scratcher	£50/£45		£3.50	
Exaggerated handweeder	£50/£45		£3.50	
Garden kneeler	£40/£35		£2.50	
Anti-bramble gauntlets	£40/£35		£2.50	
Garden apron	£60/£55		£2.50	
Brown & white twine 20m	£3.50/£3		£1.50	
Brown & white twine 100m	£6.50/£6		£1.50	
Grey & white twine 20m	£3.50/£3		£1.50	
Grey & white twine 100m	£6.50/£6		£1.50	
Burgundy twine 20m	£3.50/£3		£1.50	
Burgundy twine 100m	£6.50/£6		£1.50	
Umbrella	£35/£30		£5.00	
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†If ordering multiple products, highest p&p applies

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GARDENS ILLUSTRATED Festival

The Gardens Illustrated *Festival in Malmesbury in April offered a unique opportunity to learn and share through a series of inspiring talks with some of the top names from the gardening world. With the sun shining, the Abbey Gardens provided a stunning backdrop for the vintage marquee, kitted out with hay bales and beautiful bunting. The packed tent featured some of our favourite nurseries and garden suppliers, including some of the companies listed here*

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Pictured here are the single stem plant supports, designed by Plant Belles, photographed at Knightshayes Court National Trust gardens, Devon. The clever no-string 'Plant Crooks' are ridiculously simple and satisfyingly elegant, great for alliums, agapanthus and even roses. Plant Belles are known for their 'grow-thru' supports, see the whole range online.

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Take a day course working with beautiful British seasonal flowers and wild material–you will leave inspired and looking at flowers with fresh eyes. Courses take place in The Old Stables at Mapperton–the location for Bathsheba Everdene's house in the recent film version of *Far from the Madding Crowd.*

TEL **01308 427355/07977 907533**
WEB **britishflowerschool.co.uk**
EMAIL **charlie@britishflowerschool.co.uk**

SIMPLY ROSES FLOWERS & GARDENS

Carolyn Dunster is a planting designer and florist who uses roses in all aspects of her work and specialises in designing cut-flower gardens. On her website she sells her own range of Simply Roses products perfumed with the heady fragrance of *Rosa* x *damascena* and beautifully bottled in claret-coloured glass. She has also hand-picked a selection of horticultural and floristry tools and accessories aimed at fellow gardeners and flower-arrangers.

TEL **020 7700 5566**
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Summer inspiration

This summer, get out and enjoy your garden in style. From beautiful craftsmanship to handmade pots, practical accessories and more, we can help to make your garden really special this summer

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Established over 40 years, Architectural Heritage has a worldwide reputation for providing antique and fine reproduction garden ornament to professional and private clients alike. Our full inventory is on display in the galleries and grounds of Taddington Manor, high up on the Cotswold Hills, or available to view on our regularly updated new website.

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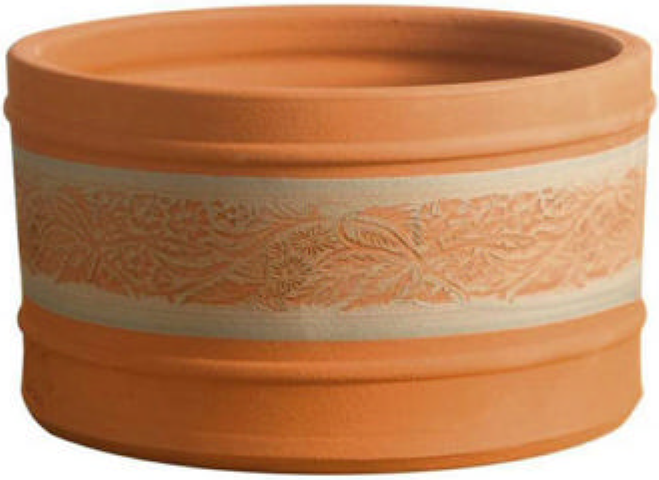

Handmade by Whichford Pottery in Warwickshire, this stylish flowerpot (17cm high x 29cm wide) is inspired by Shakespeare's Ophelia and her beautiful garland. Each pot carries a 10-year frostproof guarantee. Free delivery offer to mainland Britain (saving £29.50). £47.50 each or a special price of £80 for two (saving a further £15) delivered to one address. Offer ends 30/06/15. T&Cs apply. Please phone to order.

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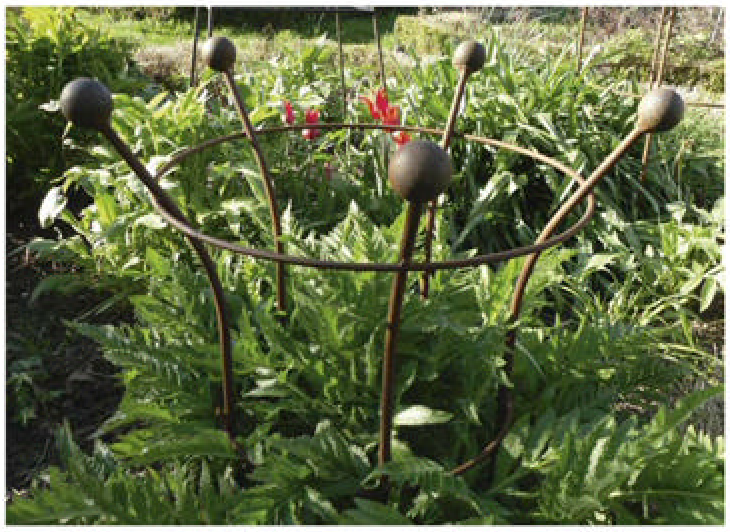


A range of handcrafted plant supports and obelisks designed to provide architectural structure within the garden while also complementing and enhancing the plant's features. All our ranges have a choice of finishes – rusted, galvanised or powder coated. Call or email for a copy of our brochure.

TEL **01538 753128** WEB **artisanplantsupports.co.uk**

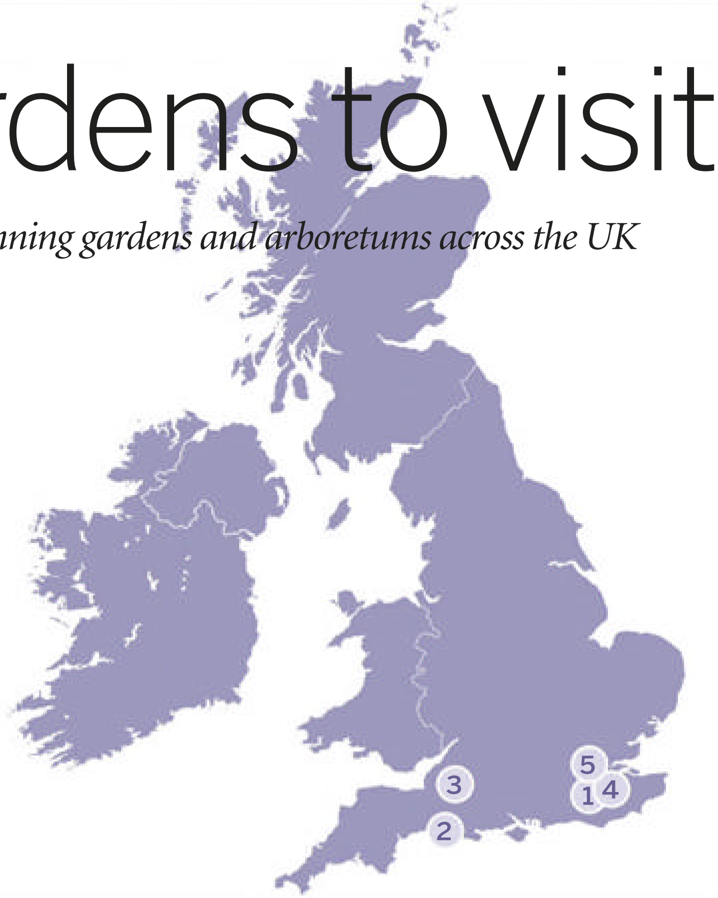
Summer gardens to visit

This summer, make time to visit this collection of stunning gardens and arboretums across the UK

1 BORDE HILL GARDEN

Borde Hill Garden is transformed between May and 1 September into an outdoor gallery with works of art from 13 sculptors. Sculptures are placed in the historical garden and woodland setting. This offers glorious backdrops, including the unique 'garden rooms' around the Elizabethan House, and entices visitors to appreciate an extraordinary mix of art while exploring this peaceful garden.

ADDRESS **Haywards Heath, West Sussex RH16 1XP**
TEL **01444 450326**
WEB **bordehill.co.uk**

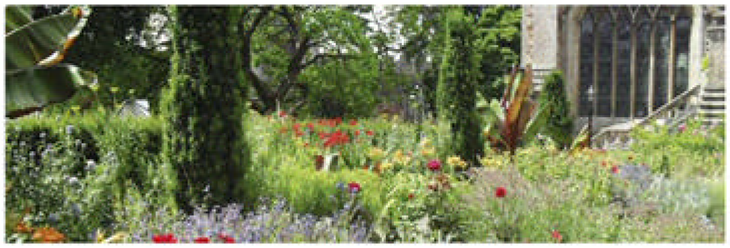


2 ABBOTSBURY SUBTROPICAL GARDENS

A recent winner of the HHA/ Christie's Garden of the Year Award, and described by Alan Titchmarsh as "One of the finest gardens I have ever visited." Abbotsbury is celebrating its 250th anniversary during 2015, with new features including a Burma Rope Bridge, lots of special events and more fabulous plants. 2015 is definitely the year to visit Abbotsbury.

ADDRESS **Bullers Way, Abbotsbury (nr Weymouth), Dorset DT3 4LA**
TEL **01305 871387**
WEB **abbotsburygardens.co.uk**

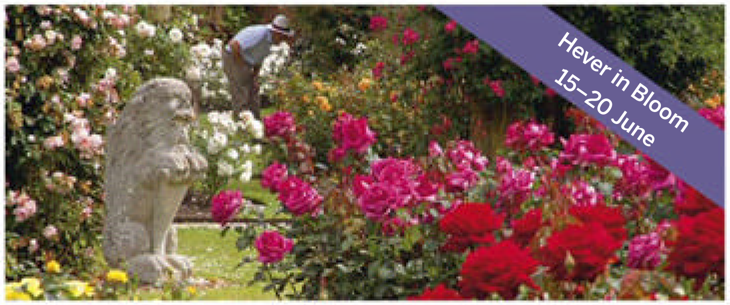
3 THE BISHOP'S PALACE AND GARDENS



Over 14 acres of spectacular gardens including picturesque, romantic, formal, and Victorian styles, a wild flower arboretum, specimen trees, a contemporary Garden of Reflection and a Community Garden, alongside waterfalls, well pools, a moat with resident swans and a stunning medieval Palace. Visit our Garden Festival 20-24 June with Alan Titchmarsh, Bob Flowerdew, Christine Walkden and more! Open daily 10am–6pm.

ADDRESS **Off Market Place, Wells, Somerset BA5 2PD**
TEL **01749 988111** WEB **bishopspalace.org.uk**

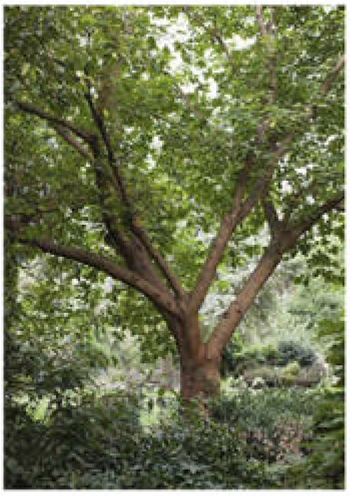
4 HEVER CASTLE



Experience Hever Castle at the height of its summer beauty, with one of the finest displays of roses and summer blooms in the Garden of England. Hever in Boom (15-20 June) showcases the glorious gardens with free guided tours led by the gardening team and English floral displays in the castle.

ADDRESS **Hever, Edenbridge, Kent TN8 7NG**
TEL **01732 865224** WEB **hevercastle.co.uk**

5 CHELSEA PHYSIC GARDEN



Visit Chelsea Physic Garden this year to see the new World Woodland Garden. The Garden celebrates forest environments from around the world and the medicinal and useful plants that they produce.
It is divided into three geographic regions, Americas, Europe and East Asia, and each region demonstrates the traditional and modern uses of various forest species including trees, shrubs, perennials, annuals and bulbs.

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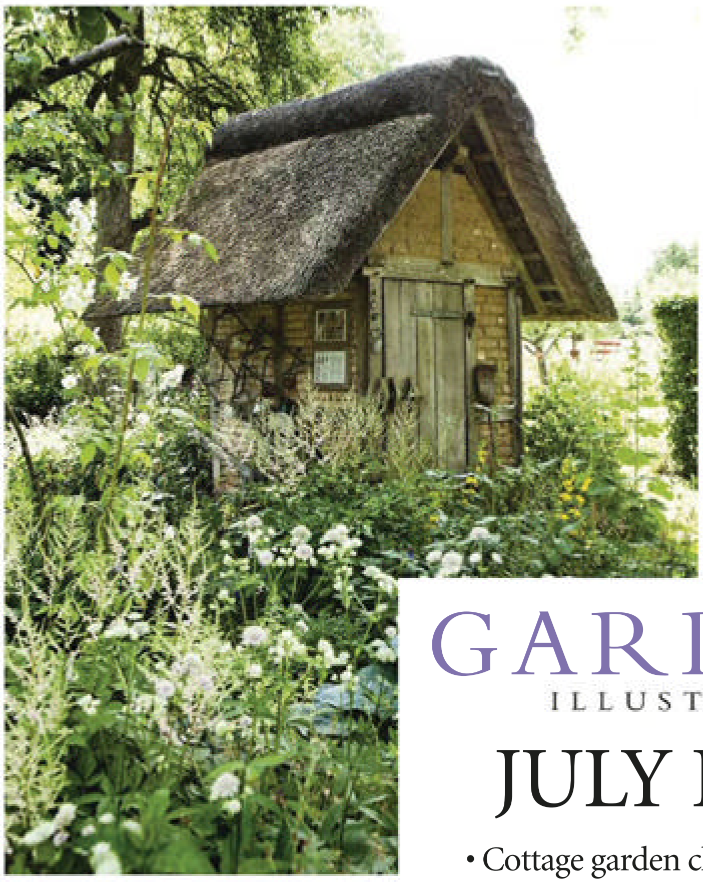
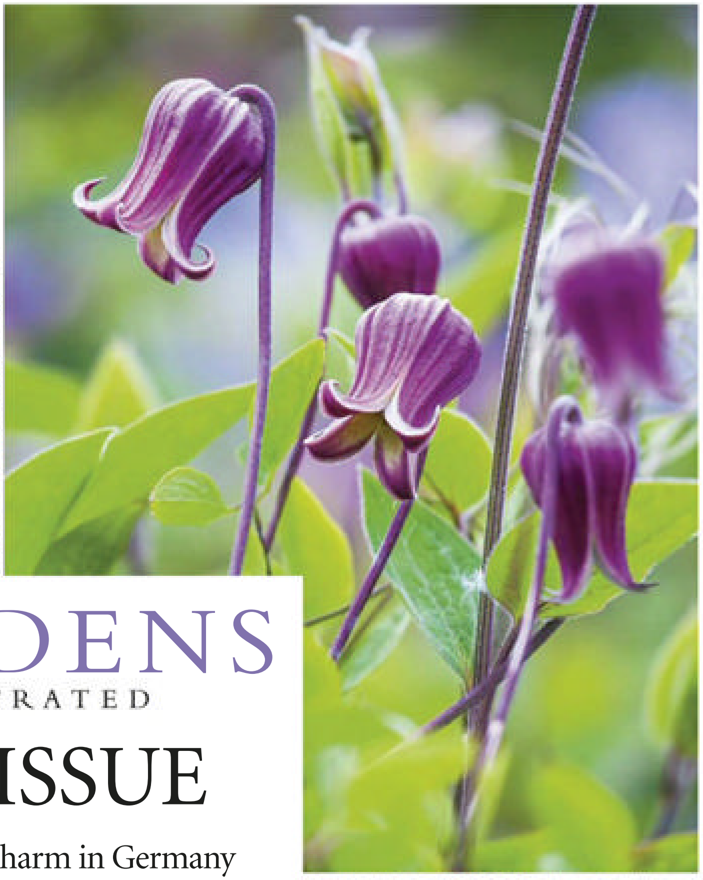


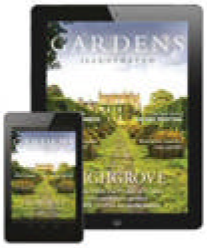


GARDENS ILLUSTRATED

JULY ISSUE

- Cottage garden charm in Germany
- Noël Kingsbury recommends his favourite species clematis
- Exuberant planting in a Yorkshire garden
- Drama and romance at Trematon's miniature medieval castle
- The best trees for small gardens

CLOCKWISE FROM TOP LEFT: ANDRE REUTER; RACHEL WARNE; MARIANNE MAJERUS, DESIGN: WILLIAM MOORE AND JOHN WILSON; CLAIRE TAKACS



ON SALE 26 JUNE

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An oaken tale

Frank goes out on a limb in the pursuit of framing the views – and doing his civic duty

WORDS FRANK RONAN ILLUSTRATION CELIA HART

From what I can tell, so far, there is no wind to speak of in Southern California. As someone who has lived by the Altlantic I find it difficult to keep both eyebrows down at what they call a storm here, and what there is seems to come from the south, from which we are sheltered by the same hill that stifles any breeze that might stray from the Pacific. So, although, at a thousand feet, this garden is at the same elevation as the garden in Worcestershire, there is no need to shelter behind a windbreaking barricade. Which brings a whole new dimension to gardening, almost unknown to a habitually windswept islander like me: that of framing the views.

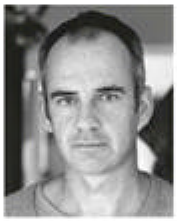
‘Those oaks just love to be cleaned up,’ you are told, constantly and admonishingly, as though not to do so were unkind and immoral

It began with cleaning the oaks. *Quercus agrifolia*, the local, talismanic, species, holds on to a lot of dead stuff, which soon amasses to an opaque tangle of grey twigs. This detritus is not only unattractive, but supposed to be unhealthy, and its removal practically a civic duty. ‘Those oaks just love to be cleaned up,’ you are told, constantly and admonishingly, as though not to do so were unkind and immoral. The supposition might be taken with a pinch of salt in a country where it is normal to tidy away dog tails and cat claws and any other anatomical detail a professional can delete for a fee with impunity, but the oaks, unlike the cats and dogs and other victims, look indisputably better for the operation, and what you are removing is, for the most part, dead rather than unluckily extrinsic.

You are given the names of various people who will do the cleaning for you, some of whom, you are confidentially told, are cheaper if you aren’t bothered about insurance. I muttered something about having a go myself, which they said I must on no account do because it was dangerous. So I went out and bought some ladders. Then the fun began. It was not so dangerous really. These oaks are made for climbing. The one outside the kitchen window, which was the first object of my attentions, has a horizontal bough that is forty feet long, twisting along at six feet above the ground. It was that bough that was the incentive to begin cleaning, with glimpses of the Matilija canyon beyond. Once done it was impossible not to go on to the next higher, and the next.

There are moments of doubt, of course, as you slide your bottom along a tapering branch over a slope, so that the potential fall increases as the wood beneath you weakens, and it is an alien species to you, so you have no idea how much of you it is prepared to take. You try to calculate that the weight you are removing with your saw is compensating for your own, which would save the bother of sliding back to the ladder, descending, moving it along and reascending, and you listen for any threatening cracks or creaks and stretch to get one last cut with the tip of the blade. Occasionally you wonder exactly how good your health insurance is, but mostly you are fixed on the absolute satisfaction of the job.

Of course, as soon as the oak was done, it became obvious that there were some self sown pepper trees (*Schinus molle*) marring the view, and they had to be hacked down. They were at the boundary, so I half-hacked them and laid them over as though they were a hedge at home. Then when the peppers were gone, I realised that we could see more of the immediate neighbourhood than we wanted, so we had to go out and buy something that would grow to twelve feet and not much more and fairly quickly. Bananas seemed like a good idea, and I suppose I’ll soon find out why you don’t see more of them about, and it may be when they are shredded by a wind the existence of which I doubted to start. □



Frank Ronan is a novelist who gardens in both the UK and USA.

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